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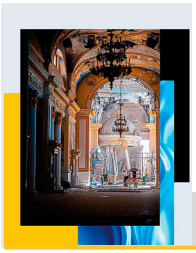

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Cultural context in screenwriters' adaptation of plots: Localisation, cultural code and international collaborations

Abstract. The aim of the study was to identify the mechanisms of intercultural adaptation of screenplay texts and analyse the transformations of dramaturgical elements, when transferring the narrative between cultural contexts. The methods used by authors to work with cultural "rupture" were examined, in particular, the Korean adaptation of the American series "The Good Wife" was analysed, which demonstrated a radical change in the motivation of the main character: her return to profession was not driven by self-fulfilment, but by the restoration of family honour, which led to a rethinking of the entire dramaturgical structure. The Japanese film "Departures", dedicated to the work of preparing bodies for burial, lost its effectiveness in the Western context due to a change in the cultural assessment of the profession: the relevant code could not be translated. An analysis of adaptations of the Scandinavian detective series "Forbrydelsen" for a British audience (the series "The Killing") showed that "acceleration" was achieved not through editing techniques, but by modifying the mechanisms of tension: long pauses were replaced by shorter ones, compensated for by intonation, glances and musical accompaniment. The Pakistani-Indian series "Zindagi Gulzar Hai" revealed different perceptions of conflict even in neighbouring cultures: behaviour that was acceptable in the culture of one country will seem unnatural in another. The semantics of colours also became culturally conditioned: the colour red in the Chinese film "Raise the Red Lantern" was associated with celebration, while Western viewers interpreted it as a signal of alarm. The adaptation of the Colombian telenovela "Yo soy Betty, la Fea" for the American market as the series "Ugly Betty" demonstrated the need to reduce the emotional intensity of the narrative to ensure cultural acceptability in an English-speaking environment. The symbols had no universal equivalents and required a search for adequate analogues or preservation at the risk of misunderstanding. A change in the motivation of one character necessitated a review of the entire structural organisation of the text, as the cultural code functioned as an integrated system. The author's practice did not allow for the mechanical removal of "incomprehensible" elements and the insertion of "comprehensible" ones without a chain of consequences. The practical significance of the study lies in identifying the components of the narrative that are related to culture and are subject to transformation, as opposed to those that remain unchanged, since the result of this is a mechanistic copy without emotional impact

Keywords: dramaturgical structure; narrative tempo-rhythm; intercultural translation; emotional equivalence; character motivation; visual semantics; transnational cinema

INTRODUCTION

Contemporary screenwriter operated in a globalised media space, where narratives created within a single national culture can quickly be presented to an international audience. This situation, despite expanding opportunities for the reception of authors' texts, raised the issue of intercultural interpretation. Elements that were organic and

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semantically transparent in one cultural environment may be unreadable or misinterpreted in another. In particular, a long pause, which in Asian cinematic traditions marked an intense emotional state, was often perceived in the Western, particularly American, context as a disruption of rhythm or dramatic dynamics. Conversely, scenes of open and emotionally charged conflict, which were familiar to Western audiences, may be interpreted in Eastern cultures as overly straightforward or aesthetically unacceptable. Thus, in the context of the global circulation of audiovisual texts, the technical possibility of addressing a global audience precedes the formation of effective strategies for communicating with it, which necessitated a conscious search for adequate forms of narrative adaptation.

Between 2020 and 2025, a number of studies, appeared in which the authors attempted to understand this problem. A. Chen & H. Gu (2025) worked on the issue of intellectual property adaptation in films and showed that technology can recognise patterns but cannot sense context. Artificial intelligence sees words, but does not grasp what lies between the lines – the rhythm of speech, the atmosphere of the city, the weight of silence – which was often, what determined whether a story works. Adaptation was still a human endeavour, where not only technique was important, but also sensitivity to other cultures. M.S.S. Al-Maliki (2025) suggested looking at adaptation as a dialogue between the values of different cultures. The author noted that, when a screenwriter works with a foreign cultural context, not only does the text change, but the author himself changes, as does his understanding of what makes a story understandable. Adaptation was no longer a technical operation, but a true intercultural translation: it was necessary to understand how another culture "reads" the situation, and not just pick similar words. A. Mukherjee & S. Ghosh (2025) drew attention to digital platforms that changed the logic of storytelling. The researchers noted that Netflix, Amazon and similar services created hybrid forms that attempted to combine elements of different cultures. The authors also pointed out that algorithms can perform many different actions, but they cannot replace live contact with culture. Accordingly, without this contact, adaptation has turned into a mechanical substitution of elements. W. Tang & Y. Wang (2025), in their study of ReelShort, a new short series format, pointed out that the success of adaptation does not depend on how many "local" details were inserted into the text, but on whether common emotional points were found. A story may be culturally specific, but if it conveys something universally human, it works. The paradox was that the most "culturally specific" phenomenon may turn out to be the most understandable if it is backed by genuine experience.

Author T. Sokolova (2021) studied cultural codes in media texts and noted that a code was not a set of symbols that can simply be replaced, but rather a way of thinking that manifested itself in the composition of a frame, in a character's motivation, and in how a hero made decisions. The researcher showed that adaptation required the screenwriter to become a true explorer of a foreign culture, rather than simply performing a technical task. D. Demianchuk (2023), in a study on the translation of English-language films into Ukrainian, emphasised that even within the European space, where cultures seem close, difficulties arise in adaptation – what was obvious to the translator may be completely foreign to the viewer. Moreover, this applied not only to words – visual language, tempo, and conflict structure also need to be adapted. R. Lutsenko (2023) proposed a theory of multimodal clusters – a way to understand how different expressive systems (words, images, sound, editing) work together. This information was important for screenwriters because it showed that it was not just the dialogue that needed to be adapted, but the whole complex of means that shape the viewer's cultural experience. J. Yuan *et al*. (2024) introduced the concept of a "cultural palette" – the idea that cultural differences cannot be reduced to a simple "East-West" opposition. The authors noted that there were many nuances of cultural interpretation, so when a screenwriter understands this, they can create multi-layered stories: different viewers will find their own levels of meaning in them without feeling that something was "excluding" them. C. Böhm (2025) analysed screenwriting and pointed to it as a process that goes beyond individual authorship. The scholar noted that, when working with intercultural adaptation, one encounters the fact that a story ceases to be "one's own" – it became the result of a collision of different ways of thinking and different storytelling traditions. It was not just an author's text, but a dialogue between cultures, where each contributed its own understanding of how the story should sound. The aim of the article was to show how a screenwriter can adapt a plot to a different cultural context so that the story does not lose its meaning. The objectives of the study were: 1) to analyse the term "cultural code" in dramaturgy and how it manifested itself in details – in rhythm, motivation, pauses; 2) to determine how the author's identity can be preserved in a multilingual environment, which encouraged simplification and unification of the text for "ease" of perception, but at the same time led to a loss of its semantic and emotional richness.

MATERIALS AND METHODS

The research material consisted of examples of films, where adaptation involved not only the translation of dialogue, but also the logic of the story. Projects were analysed, in which cultural differences influenced the dramaturgy – how characters made decisions, how conflict developed, and what exactly became the climax. The first case study covered the Korean adaptation of the American series "The Good Wife" (2009), in which the transformation was limited not to a change in spatial and temporal localisation, but to a reinterpretation of conflicts in accordance with the Korean value system. Such sociocultural categories as family honour and public reputation functioned differently in the Korean context than in the American original, which led to a modification of the

characters' motivations and the logic of their actions (Kim & Jin, 2016). The second case focused on the analysis of the reception and attempts to localise the Japanese film "Departures" (2008), dedicated to the professional activity of preparing the bodies of the deceased for burial. In this case, significant differences in cultural perceptions of death and farewell rituals between Japanese and Western traditions complicated the adaptation process, as the emotional and semantic basis of the narrative changed, when it was transferred (Napier, 2007).

Scandinavian detective stories and their British versions were also considered. The series "Forbrydelsen" (2007) and its British adaptation "The Killing" (2011) revealed that adaptation changes were not limited to linguistic or spatial parameters. The key objects of analysis were transformations in narrative tempo, the functioning of pauses, and mechanisms for building tension. The observations made revealed differences between the Scandinavian dramaturgical tradition, in which prolonged silence performed a meaning-creating function, and the British model, which was oriented towards a more intense dynamic of action development (Waade, 2017). The Pakistani-Indian television series co-production "Zindagi Gulzar Hai" (2012) was also studied, which represented the specifics of intercultural interaction within geographically adjacent but value-heterogeneous cultures. The analysis focused on script strategies for balancing the preservation of dramatic conflict with the need to avoid cultural sensitivity and potential symbolic offence to different audiences (Kraidy, 2012). Analysis of the adaptation of the Latin American telenovela "Yo soy Betty, la Fea" (1999) for American television as the series "Ugly Betty" (2006) allowed to explore the transformation of the emotional structure of the narrative, when moving between Latin American and North American cultural contexts. In addition, the features of the cultural adaptation of films such as "The Hunt for Red October" (1990, dir. John McTiernan), "Raise the Red Lantern" (1991, dir. Zhang Yimou), "Boys Over Flowers" (1995, dir. Yasuyuki Kusuda) (Japan), "Kabhi Khushi Kabhie Gham" (2001, dir. Karan Johar), "The Office" (2001, dir. Ricky Gervais and Stephen Merchant) (UK), "The Last Samurai" (2003, dir. Edward Zwick), "Lost in Translation" (2003, dir. Sofia Coppola), "The Office" (2005, dir. Greg Daniels) (USA), "Boys Over Flowers" (2009, dir. Jeon Ji-sung) (South Korea), "Goblin" (2016, dir. Lee Eun-bok), "La Casa de las Flores" (2018, dir. Manolo Caro), "Meteor Garden" (2018, dir. Lin He-long), "Crash Landing on You" (2019, dir. Lee Jung-hyo).

Thus, the methodology was based on comparative analysis: the original versions were compared with the adapted ones to trace, what had been changed, and what had been left unchanged, and to determine the reasons for these actions. This made it possible to understand, which elements of the story were culturally specific. Content analysis was used to examine dialogues, mise-en-scène, and frame compositions to track, where and how cultural codes manifested themselves. The audience's reaction was also analysed – what resonated with different viewers, what evoked an emotional response, and what remained incomprehensible or indifferent. The research materials were examined through three approaches: cultural (how cultural codes influence dramaturgy), psychological (why a character's decision, logical in one culture, seems illogical in another), and communicative (how a story becomes a bridge between cultures rather than simply a product for consumption). It was important to take into account the experience of digital discourse, which, as noted by A. Prykhodko & N. Lazebna (2022), created new forms of communication between cultures, where traditional boundaries became more permeable, but at the same time new challenges arose for preserving cultural specificity.

RESULTS AND DISCUSSION

An analysis of intercultural adaptations has shown that the first thing a screenwriter faces was the need to rethink the very logic of the conflict. What was perceived as a natural motivation for a character in one culture may seem illogical or even absurd in another. The cultural code works as an invisible coordinate system that determined what was considered right, what was shameful, what was heroic, and what was weakness. The Korean adaptation of the series "The Good Wife" (2016) demonstrated this particularly clearly. In the American original, the heroine returned to work after a scandal involving her politician husband, and her motivation was personal independence and a desire to prove her worth to herself and the world. The conflict revolved around the question of whether a woman can maintain her dignity after her husband's public betrayal. In the Korean version, this conflict was reinterpreted: it was not so much personal dignity that was at stake here as the concept of "chemyeon" – the public image that was lost not only by the woman but by the whole family.

Research into the adaptation of Korean media products for foreign-language audiences has confirmed that it was the change in the characters' motivations that was the key tool of cultural localisation, rather than a side effect of translation (Bukhanenko, 2024). The heroine returns to work not for herself, but to restore her family's honour. The change in the motivation of an individual character in the process of intercultural adaptation led to a transformation of the dramatic structure of the work. This was reflected in the way dialogues were constructed, the placement of climactic moments, and the temporal organisation of scenes. In particular, the Korean narrative tradition emphasised the gradual unfolding of a character's internal conflict, which results in a slower pace of events and greater attention to the internal motivation behind decision-making. The results presented in Table 1 showed that intercultural adaptation involved not only changing individual plot elements, but also modifying basic narrative principles. This approach was consistent with the principles of intersemiotic translation, where adaptation was seen as the transfer of not individual signs, but entire semantic structures between cultural systems (Bartolini, 2024).

Table 1. Key cultural shifts in the process of intercultural adaptations (comparison of the American original and Korean adaptation of the series "The Good Wife")

Aspect	Original context	Adapted context
Character motivation	Personal freedom, individualism	Family honour, duty, collective "face"
Narrative tempo-rhythm	Fast-paced scenes, minimal pauses	Slow pauses, inner reflection
Visual language	Focus on the individual (close-up)	Focus on the social environment (medium shot)
Symbolism	Red = alarm, tension	Red = celebration, tradition

Source: developed by the author

The fragmentary nature of adaptation, in which individual elements were changed without taking into account their function in the overall narrative, often led to a loss of semantic tension, which emphasised the need for a systematic approach to the translation of audiovisual texts (Savchenko, 2020). The most noticeable transformations concerned the motivation of the characters, as different cultures defined dignity, duty and freedom in different ways. The tempo-rhythm also changed significantly: where Western viewers expect dynamics, Eastern viewers expect silence and internal maturation of decisions. Visual language and symbolism further confirmed that adaptation was not a technical reproduction, but a profound reconfiguration of cultural codes. In the American version, there was a scene, where Alicia Florrick entered the courtroom after the scandal and then communicated with the press – the camera kept her face in close-up, showing her determination, firm lips, and direct gaze (Fig. 1).

Figure 1. Scene, where Alicia Florrick talks to the press after the scandal
Source: The Good wife (2009)

This was the code of individualism: a person stood alone against the world. In the Korean version, the heroine entered, the camera showed her in medium shot, and other people were visible in the frame – colleagues watching, a judge observing (Kim & Jin, 2016). This was the code of collectivism: a person existed in a system of relationships, and their dignity depended on how others see them. The frame was filled with glances, and it was they that created tension, not just the heroine's facial expression. A similar rethinking of motivations took place in adaptations of other films. The Japanese film "Departures" (2008) told the story of a cellist, who lost his job and became a norkan, a person, who prepared the bodies of the deceased for burial ceremonies. In Japanese culture, this was a profession surrounded by deep respect and ritual significance: death was not the end, but a transition, and those, who assist in this transition perform a sacred function (Napier, 2007). When the film was adapted for the Western market, a problem arose: in most Western cultures, contact with the body of the deceased was associated more with medicine or the funeral business than with spiritual practice. The protagonist's profession lost its nobility, becoming something technical or even unpleasant.

The adaptation required not only explaining Japanese rituals to the viewer, but also finding a Western equivalent of this respect for death – and such an equivalent, one that would work on an emotional rather than intellectual level, does not actually exist. Here, the adaptation reached its limit: some cultural codes have no direct equivalents, and then a choice must be made – either to leave the original context, risking incomprehensibility, or to change it so radically that the story ceases to be itself. K. Podsievak (2023) noted that even with terminological accuracy, the cultural framework of perception remained decisive for the interpretation of meaning. In this context, the study by L. Bui (2024), who analysed contextual changes in the adaptation of the Vietnamese film "Dat Rung Phuong Nam" (2023), was illustrative. The author showed that, when the cultural context was too specific, adapters were faced with a choice: either preserve authenticity and lose part of the audience, or simplify the context and lose the depth of the original. This dilemma was acute in scenes involving rituals, religious practices, and specific forms of social interaction. In "Departures", there was a scene, where the main character dressed the deceased for the first time in front of relatives (Fig. 2).

Figure 2. Farewell ritual in the scene of dressing the deceased
Source: Departures (2008)

The camera captures it like a dance: slow, precise movements, every gesture has meaning, faces are focused, almost meditative. Relatives sit around, watching with respect and gratitude. The lighting was soft, almost sacred. For Japanese viewers, this scene was understandable on an intuitive level: ritual, beauty, dignity. For Western viewers unfamiliar with this tradition, the same scene may cause discomfort: why are people watching this? Why so slowly? Why such focus on the body? An adaptation could speed up the pace and add explanatory dialogue, but then the meditative quality that was the "heart" of the film would be lost. One of the least obvious but most important discoveries of this study was that the tempo of the narrative was not a technical parameter of editing, but a cultural code. Different cultures experience time differently, and this directly affected how the story unfolds.

Scandinavian detective series, such as the Danish "Forbrydelsen" (2007), were built on pauses. There may be several seconds of silence between lines, with the camera lingering on the face of a character, who was simply looking, silent, thinking. For Scandinavian viewers, this was natural: silence here was not emptiness, but space for reflection, for the character (and the viewer along with them) to process, what they have heard. The conflict brewed slowly, the climax can stretch over several episodes, and the denouement came not as an explosion but as a quiet realisation. When the British adapted this format (The Killing, 2011), the pace had to be changed. The British school of drama, despite its sophistication, called for more active action: denser dialogue, shorter pauses, clearer climaxes (Waade, 2017). This does not mean that the British are "worse" or "more superficial" – their cultural tradition of storytelling is different. Silence also existed there, but it worked differently: it had to be justified dramaturgically, it could not be an end in itself. The adaptation was not about "speeding up" the original, but about finding an equivalent of tension: what was achieved through silence in the Scandinavian version was achieved in the British version by other means – editing, music, acting. C. Saad (2023) examined this problem through the prism of the dichotomy "domestication vs. alienation": should adaptation bring the original closer to the target culture (domestication), or, on the contrary, preserve its otherness (alienation)? In the case of tempo, the choice was difficult: too fast a tempo kills the atmosphere of the original, too slow a tempo loses the viewer. In Forbrydelsen, there was a scene of interrogating suspects, where the detective asked questions and the suspects remained silent. The camera focused on their faces for five, six, seven seconds, and the viewer saw, how they think, how their expressions change, how they decide to answer or remain silent. This pause was part of the tension (Fig. 3).

Another example of cultural adaptation was Latin American telenovelas and their adaptations for the American market. Telenovelas were built on emotional excess: feelings were expressed aloud, conflicts were played out in heightened tones, and every emotion must be clear and visible. For Latin American viewers, this was not "overacted" drama, but a natural form of expression. When these stories were adapted for the US ("Ugly Betty", based on the Colombian "Yo soy Betty, la Fea"), the emotional temperature has to be lowered: the American mainstream does not accept such open emotionality, it is perceived as inauthentic. The characters became more restrained, the dialogue more ironic, and the drama was diluted with humour. The story remained similar in terms of plot, but its emotional texture changes.

Figure 3. Interrogation scene using pause as a means of creating tension
Source: Forbrydelsen (2007)

Each culture has its own idea of what constituted conflict. In the Western tradition, conflict was often based on the opposition between the individual and the system, personal freedom and social pressure. In Eastern cultures, conflict was more often about duty: between what a person wants, and what they must do for their family, group, or tradition. The Pakistani-Indian co-production "Zindagi Gulzar Hai" (2012) showed how this difference manifested itself even between two neighbouring cultures. The story was about a girl from a poor family, who falls in love with a rich boy – a universal plot, but the way the conflict unfolds turned out to be specific (Kraidy, 2012). In Indian cultural logic, the main character could openly fight for her love and challenge social norms – this was in line with the Bollywood tradition, where personal love often overcame social barriers. In Pakistani cultural logic, such behaviour would seem implausible: there, the role of the family is stronger, and the sense of social hierarchy is more acute. The heroine cannot simply "go against everyone" – she must find a way to reconcile her personal desires with her family obligations. The screenwriters balanced between these two logics, trying to create a story that would be understandable to both audiences, and this forced them to seek compromise dramaturgical solutions: the heroine is strong but not rebellious; she achieves her goals, but does so through respect for tradition, not through its rejection. S. Long (2023), in his study of film language communication strategies in intercultural localisation, emphasised that conflict was not a universal category, but a culturally specific form of organising dramatic material. What was considered a conflict in one culture (for example, a

dispute between a father and son about career choices) may be perceived in another as a natural process of growing up that does not require dramatisation. In a key scene of the series, the heroine sitted in the living room with the women of her family, who were discussing her future (Fig. 4). She hardly participated in the conversation: her position was conveyed not by words, but by her gaze and restrained facial expressions. The camera first captured her in a medium close-up, emphasising her inner concentration and silent tension, and then moved to a wider shot that encompassed the entire room. Her mother sitted next to her, while other relatives were positioned on either side, forming a closed space around the heroine.

Figure 4. Scene of collective discussion of the heroine's future within the family circle
Source: Zindagi Gulzar Hai (2012)

This compositional solution created a visual metaphor for her position: formally, she was at the centre of the scene, but in fact she was surrounded by the collective voice of the family. She had the right to her own opinion, but this right was exercised not through open conflict, but through the search for agreement and balance. For Western viewers, such a scene may be interpreted as a restriction of individual freedom, whereas in the South Asian cultural context, it was perceived as a natural form of decision-making, where personal choice was inextricably linked to family responsibility. A similar cultural specificity of conflict can be traced in Korean melodramas, in particular in the series "Goblin" (2016) and "Crash Landing on You" (2019). In these works, the theme of love complicated by social inequality was played out not as a struggle with the environment, but as a moral choice. While in Western tradition, open resistance and insistence on one's own rights were considered heroic, in Korean narratives, conflict was often resolved through sacrifice and self-denial. Such behaviour was not interpreted as weakness, but appeared as another form of dignity, where the ability to give up personal desire for the sake of another acquired the status of a moral feat. Symbols were not directly translatable – what had deep meaning in one culture may be an empty sign in another or even mean the opposite. Adaptation requires not simply replacing one symbol with another, but finding an equivalent emotional weight that the symbol carries. In Chinese cinema, the colour red often symbolised happiness, good luck and festivity (for example, in the film "Raise the Red Lantern", 1991). Wedding attire was traditionally red, red lanterns signify celebration, and a red envelope was a gift of money for good luck (Fig. 5).

Figure 5. A shot of a corridor with red lanterns as an element of spatial symbolism
Source: Raise the Red Lantern (1991)

In Western cinema, red often signified danger and aggression, as illustrated by the title of the film "The Hunt for Red October" (1990), where "red" was associated with military threat and confrontation. Adaptation (if it occurs) may consist of changing the colour scheme or adding visual elements that "explain" the meaning of colour through context. In the film "Raise the Red Lantern" (1991), the scene, where the camera slowly glided down a corridor lit by red lanterns showed an image of tradition and beauty, but at the same time of confinement, because the heroine in this bright space was a prisoner. Red here had an ambivalent meaning: it was both attractive and a trap. For Western viewers, this ambivalence was often lost – red was read primarily as anxiety, and the positive connotation simply was not work if the viewer was not familiar with the cultural code.

Another example was the Japanese symbolism of sakura (cherry blossoms). In Japanese culture, sakura symbolised the transience of life, beauty that lasts only a moment – a very deep philosophical concept associated with the Buddhist idea of impermanence (mono-no-aware). When Japanese films were adapted or dubbed for Western audiences, sakura often lost this layer of meaning: for Western viewers, it was simply beautiful flowers, a spring landscape, a romantic backdrop. This was particularly the case in the Western reception of the films "The Last Samurai" (2003), where scenes of cherry blossoms were perceived primarily as an aesthetic backdrop, and "Lost in Translation" (2003), in which the symbolism of cherry blossoms was reduced to an exotic marker of Japanese culture. The emotional weight of the symbol was not conveyed because the cultural context was missing. In such cases, adaptation can take two paths: either leave the original symbol and hope that the viewer will intuitively grasp its meaning through the context (music, acting, scene tempo), or replace it with a Western equivalent. However, this poses a problem: Western culture does not have an exact equivalent for mono-no-aware – the closest thing was autumn leaves falling, but they do not carry the same

philosophical weight. Thus, adapters often simply give up on trying to translate the symbol and leave it as a marker of "exoticism," which impoverished the original meaning.

Humour was one of the most difficult things to adapt, as it was deeply rooted in cultural context. What was funny in one culture may be incomprehensible, offensive or simply flat in another. British humour, for example, was often based on irony, self-irony, and playing with expectations – a character says one thing, but their intonation or context suggests the opposite. For British viewers, this was natural – they know how to "read between the lines" and pick up on subtext. When British comedies were adapted for American audiences (for example, the series "The Office" (2005)), the irony had to be made more explicit: American viewers expect the humour to be emphasised – intonationally, visually, editorially. The British version of "The Office" was built on discomfort, on pauses, on the characters doing something strange, while the camera simply observed without comment. The American version of the same series added the reactions of other characters, musical accents, editing cues – everything that helped the viewer understand: "this is supposed to be funny". Japanese humour was often based on absurdity, exaggeration, and the clash between the serious and the funny. In anime, for example, a character may look realistic and dramatic in one frame and then turn into a caricatured "chibi" version of themselves for comic effect in the next. For Japanese viewers, this was a natural part of visual language, but for Western viewers, it was often an incomprehensible technique that looked like a technical error or oddity.

Ideas about how men and women should behave differ radically in different cultures, and this directly affected how characters work in adaptations. Notable examples included the adaptation of the Japanese series "Boys over Flowers" (1995) (Japanese: "Hana Yori Dango") for American audiences, where the main character was made much more assertive, and the Korean version of the same series, "Boys over Flowers" (2009), which retained the softer behaviour model of the female character. Similar transformations took place in the adaptation of the Chinese series "Meteor Garden" (2018) for the Asian market. In many Asian cultures, femininity was associated with softness, indirect communication, and the ability to compromise. A heroine, who openly conflicted, shouted, and aggressively defended her position may be perceived not as strong, but as negative. In Western cultures (especially American), such behaviour was often seen as a sign of strength of character and independence. When Western TV series were adapted for the Asian market, female characters often have to be "softened": they remained intelligent and determined, but the means of achieving their goals change – instead of direct conflict, they used strategy, diplomacy, and indirect action. Conversely, when Asian series were adapted for the Western market, female characters were often made more active, louder, more prone to open confrontation – Western viewers may perceive a quiet, gentle heroine as spineless or uninteresting, even if in the original cultural context her behaviour was interpreted as wise and strong.

The concept of family and its role in a person's life was one of the most profound cultural differences. Notable examples included the adaptation of the Indian film "Kabhi Khushi Kabhie Gham" (2001) for Western audiences, where family obligations were interpreted as archaic restrictions, and the Mexican series "La Casa de las Flores" (2018), adapted for the global platform Netflix, in which the traditional Latin American family structure was reinterpreted through the prism of individualistic values. Western, especially American, culture was dominated by the idea of individualism: growing up means separating from one's parents and creating one's own life. The conflict between personal desires and parental expectations was often resolved in favour of personal desires – this was considered healthy, normal, even heroic. In many Asian, Latin American, and Middle Eastern cultures, the family remained the centre of life for much longer, and sometimes forever. Decisions were made collectively rather than individually, and the opinion of parents continues to carry weight even in adulthood. The conflict between personal desires and family expectations had no easy solution here: "going against the family" means not only conflict, but also the risk of losing one's place in the social structure and one's identity. When stories with such a cultural basis were adapted for the Western market, the dramatic structure often changes: family ties were softened, characters became more autonomous, and the conflict was simplified to an "old vs. new" confrontation, where the new (personal freedom) usually wins. This was not necessarily a bad thing, but it changes the very nature of the story: what was a tragedy of choosing between two equally valuable values became a story of liberation from outdated norms.

The results of this study echo a number of contemporary works that have examined cultural adaptation from different angles. A. Poliakova (2020) studied the linguistic architecture of fragmentary translation and showed that text is not just a sum of words, but a complex structure where each element is connected to the others. Her theoretical approaches and practical challenges are directly applicable to screenplay adaptation: when one element is changed (for example, a character's motivation), the entire architecture of the text has to be reviewed; otherwise, the structure falls apart. T. Malyk *et al.* (2021) studied the translation of scientific and technical texts and showed that even in such a universal field as science, cultural differences manifest themselves. The way information was presented, the structure of the argument, even the use of passive or active constructions – all of this was culturally specific. This was true for scientific texts, but for literary texts, where emotions and cultural codes played a key role, this problem becomes even more relevant. Y. Gambier (2023) explored the future of audiovisual translation in the context of multimodality and asked the question: how to work with texts, where meaning was created by

the interaction of different modalities? Researcher's work emphasised that modern storytelling was not just words, but a complex interaction of verbal, visual and audio elements, and that adaptation must take all these levels into account. It was impossible to adapt only the script, while leaving the visual language unchanged – they work together, and changing one requires adjusting the other. Taken together, these studies underscored the main conclusion: cultural adaptation of scripts was not a technical operation, but a creative process that required a deep understanding of both cultures (source and target), sensitivity to nuances, a willingness to experiment, and an awareness that perfect adaptation was impossible – one always had to sacrifice something in order to preserve something else that was more important.

CONCLUSIONS

The study of intercultural adaptation of scripts showed that this process cannot be reduced to technical translation of dialogues or superficial localisation of individual plot elements. Adaptation always involved interaction with deep cultural codes that determined not only the content of the story, but also the ways, in which it unfolds, its tempo, frame composition, and the nature of the conflict. It was determined that cultural codes functioned systematically. It manifested themselves not in isolated details, but in the connections between character motivation, dramatic logic, and visual language. For example, the change in the heroine's motivation in the Korean adaptation of "The Good Wife" from individual to family-oriented caused a transformation of the entire structure of the narrative – from the pace of the scenes to the nature of the conflicts. In the film "Raise the Red Lantern" , the cultural code of hierarchy and ritual determined not only the behaviour of the characters, but also the static composition of the frame and the repetitiveness of the actions, which made it impossible to transfer it directly to another cultural context without a radical restructuring of meanings.

The narrative tempo-rhythm proved to be one of the least obvious but at the same time most culturally sensitive elements. A comparison of the Danish series "Forbrydelsen" and its British adaptation "The Killing" showed that pauses, silence and the pace of action reflected cultural ways of experiencing time and tension. Where one culture perceived silence as a space for reflection, another required more active dramatic action. The series "Yo soy Betty, la Fea" demonstrated a long, cyclical drama focused on the gradual formation of empathy and social satire, while its American adaptation, "Ugly Betty", accelerated the narrative, intensified episodic conflicts, and shifted the focus from collective structures to the individual self-realisation of the heroine. The conflict structure directly depended on cultural perceptions of the relationship between the individual and the collective. An analysis of the series "Zindagi Gulzar Hai" showed that even in similar cultural environments, these perceptions can differ – what appeared to be a harmonious compromise to one audience may be interpreted as a restriction of personal freedom by another. The study confirmed that symbols do not have universal equivalents. The example of the Japanese film "Departures" showed that cultural codes cannot be fully "translated" and can either be preserved as markers of otherness or replaced with an inevitable loss of emotional depth. Prospects for further research related to the analysis of digital platforms as an environment for accelerated intercultural circulation of narratives, as well as the study of the role of the audience as an active co-creator of adapted cultural meanings.

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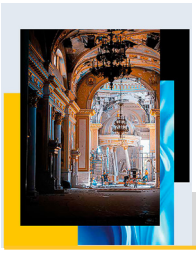
Культурний контекст у адаптації сюжетів сценаристами: локалізація, культурний код та міжнародні колаборації

Анотація. Мета дослідження полягала у виявленні механізмів міжкультурної адаптації сценарних текстів та аналізі трансформацій драматургічних елементів при переміщенні наративу між культурними контекстами. Було досліджено методи, за допомогою яких автори працюють із культурним «зламом», зокрема було проаналізовано корейську адаптацію американського серіалу «The Good Wife», що продемонструвало радикальну зміну мотивації головної героїні: її повернення до професії зумовлене не самореалізацією, а відновленням родинної честі, що призвело до переосмислення всієї драматургічної структури. Японський фільм «Departures», присвячений роботі з підготовки тіл до поховання, у західному контексті втратив ефективність через зміну культурної оцінки професії: відповідний код не піддався перекладу. Аналіз адаптацій скандинавського детективу «Forbrydelsen» для британської аудиторії (серіал «The Killing») засвідчив, що «прискорення» досягається не монтажними засобами, а модифікацією механізмів напруги: тривалі паузи замінюються коротшою, компенсованою інтонацією, поглядами та музичним супроводом. Пакистансько-індійський серіал «Zindagi Gulzar Hai» виявив різні уявлення про конфлікт навіть у суміжних культурах: поведінка, прийнятна в культурі однієї країни, в іншій виглядатиме неприродною. Семантика кольорів також стала культурно зумовленою: червоний колір у китайському фільмі «Raise the red lantern» асоціюється зі святом, тоді як західний глядач інтерпретує його як сигнал тривоги. Адаптація колумбійської теленовели «Yo soy Betty, la Fea» для американського ринку як серіалу «Ugly Betty» продемонструвала необхідність зниження емоційної інтенсивності наративу для забезпечення культурної прийнятності в англомовному середовищі. Символи не мали універсальних відповідників і потребували пошуку адекватних аналогів або збереження з ризиком нерозуміння. Зміна мотивації одного персонажа зумовлювала необхідність перегляду всієї структурної організації тексту, оскільки культурний код функціонував як цілісна система. Авторська практика не допускала механічного вилучення «незрозумілих» елементів і вставлення «зрозумілих» без ланцюга наслідків. Практичне значення дослідження полягає у визначенні компонентів наративу, які пов'язані з культурою та піддаються трансформації, на відміну від тих, що зберігаються незмінними, оскільки результатом цього стає механічна копія без емоційного впливу

Ключові слова: драматургічна структура; темпоритм оповіді; міжкультурний переклад; емоційна еквівалентність; мотивація персонажів; візуальна семантика; транснаціональне кіно



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The impact of globalisation on innovative practices and stylistic solutions in graphic design in the professional activities of designers

Abstract. The aim of the article was to analyse the impact of globalisation on the development of contemporary graphic design and the formation of the professional and cultural identity of designers. The research was aimed at identifying the opportunities and risks arising from global changes in visual culture, the technological environment, and the educational process, as well as developing approaches to preserving national identity in the context of integration into the global design space. The study focused on analysing the positive aspects of globalisation processes, in particular the expansion of access to the latest information technologies, the exchange of experience, and integration into the international professional environment. At the same time, a number of challenges for the cultural context were outlined, in particular the risk of standardisation of visual solutions, loss of local identity and devaluation of national traditions. The article identified ways and methods of preserving uniqueness in the creation of graphic design products that contained a design component, as well as the importance of supporting Ukrainian culture as a carrier of deep historical and symbolic connections. Particular attention was paid to finding ways to

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support and revive the cultural diversity of Ukrainian design in a globalised world and the leading role of the designer as an agent of cultural influence. An analysis of the logos of the Silpo, ATB, McDonald's and Apple brands showed that globalisation had significantly influenced the stylistic solutions of graphic design, leading to the unification and minimisation of visual forms; a focus on universality and intercultural comprehensibility; adaptability to digital and multimedia environments; and a balance between global standards and local identity (especially for national brands). The style of modern logos reflected the transformation of the designer's professional activity in a globalised visual space, where innovation was combined with functionality and strategic communication. Thus, studying the impact of globalisation processes on graphic design has become not only theoretically significant, but also practically necessary for the formation of competitive specialists in the field of graphic design

Keywords: visual communication design; cultural identity; contemporary design practices; web design; information and communication technologies; styles in design

INTRODUCTION

The relevance of the research topic lay in the need for a cultural understanding of the impact of globalisation processes on the transformation of the visual language of graphic design and the preservation of national artistic identity in the context of integration into the global cultural space. Researcher S. Brylov *et al.* (2024) examined the impact of digitalisation processes on the development of fine arts and design in modern conditions. The authors analysed key trends in the transformation of artistic and design practices under the influence of digital technologies, in particular changes in tools, forms of creative activity and methods of visual communication. Particular attention was paid to the challenges associated with preserving artistic identity, authorship, and the quality of artistic products in the digital environment, as well as the prospects for the further development of art and design in the context of technological change. R. Harbar (2024), in studying the influence of globalisation factors on the formation of design approaches, stylistic solutions and the professional activities of designers, analysed the issues of visual language unification, the interaction of global and local cultural codes, as well as the challenges and opportunities that globalisation created for the development of contemporary design. In the publication by N. Kryvda (2021), the process of cultural globalisation was examined as a multidimensional phenomenon that determines contemporary sociocultural transformations. Scientist considered the main prospects and challenges of globalisation, in particular the issues of unification of cultural forms, preservation of national identity, and interaction between local and global cultural practices. The article focused on the impact of globalisation processes on cultural values, artistic creativity, and communication strategies, which were important for understanding contemporary trends in art and design.

Researcher I. Hardabkhadze (2019) analysed innovative processes in the field of design and their significance for the development of creative activity, project management, and the effectiveness of results. S. Bets (2019) examined the impact of globalisation processes on cultural identification and design development in Ukraine. Scientist noted the importance of avoiding the dilution of one's own culture in the mass culture and introducing innovative design, taking into account the principles of form creation and semantics of traditional art. Researchers V. Anisimova & A. Bilyk (2025) emphasised the preservation of national traditions of worldview and values in the era of globalisation and their reflection in graphic design. The author A. Dyachenko (2020) drew attention to the peculiarities of the use of ethno-design in creative socio-cultural projects by future and leading designers, their significance and importance. Scientists N. Zolotarchuk *et al*. (2024) emphasised the fact that the desire to develop design within the framework of national traditions had become particularly relevant. The need for physical renewal of the environment and the support of the global community have led to the possibility of more active use of technical and technological innovations in the field of design. I. Bondar (2020) researched the theoretical analysis of ethno-design as a factor in preserving folk artistic heritage in the context of globalisation, and considered it not only as an artistic practice, but also as an important component of cultural self-awareness and national identity, which can influence the development of design culture and contribute to the consolidation of society. The author A. Viter (2024) comprehensively researched modern methods of advertising design development in Ukraine. A. Viter & T. Krotova (2024) outlined key trends that will contribute to environmental preservation, expand opportunities in the field of graphic design, and optimise and accelerate designers' work processes, which will increase the relevance and social significance of the design profession in the context of rapid technological progress. The aim of the article was to deepen the understanding of the role of graphic design as a tool for cultural communication in a globalised world and to search for effective approaches to training competitive, creative-thinking specialists. The objectives of the study were: 1) to analyse the main trends in the development of graphic design in the context of globalisation transformations; 2) to determine the nature of the interaction between global and local cultural factors in the formation of design language; 3) to identify ways of integrating national cultural identity into contemporary design practices.

MATERIALS AND METHODS

The methodological basis of the study was a set of general scientific and special methods aimed at a comprehensive analysis of the impact of globalisation processes on innovative practices and stylistic solutions in graphic design in the professional activity of a designer. Methods of analysis and synthesis were used to process scientific sources, theoretical concepts of globalisation, design and visual culture, and to generalise existing approaches to understanding contemporary design practices and substantiating the tools of information and communication technologies. A comparative method was used to compare global and local trends in graphic design, as well as to identify common and distinctive features of stylistic solutions in the international and Ukrainian contexts. A systematic approach made it possible to consider graphic design as a holistic sociocultural system that was shaped by information and communication, economic and cultural factors. The cultural studies method was used to analyse the transformation of the visual language of design, the processes of self-identification and the functioning of national cultural codes in a globalised environment. The historical and art-historical method was used to trace the evolution of stylistic solutions in graphic design in the context of the development of innovative practices. Content analysis of visual materials of contemporary Ukrainian design brands: Silpo, ATB, and American brands Apple and McDonald's revealed dominant stylistic, communicative, and technological trends. The Silpo and ATB logos represented different models of adaptation to globalisation processes: the former was distinguished by a flexible visual system and rich imagery, while the latter was characterised by a standardised, utilitarian identity focused on mass communication. The McDonald's logo demonstrated supranational stability and the ability to integrate into different design environments without losing recognition. Apple's identity reflected a trend towards minimalism and dematerialisation of form, ensuring universal adaptability in the digital space. Empirical analysis of professional design practices contributed to the generalisation of the current experience of Ukrainian designers. The typology method was used to systematise innovative approaches and stylistic solutions in graphic design in accordance with the main directions of its contemporary development. The study was structured according to semantic blocks: analysis of approaches to studying the topic based on literary sources; research into the peculiarities of the globalisation process on the development of stylistic solutions in graphic design; analysis of Ukrainian and American design practices in the creation of modern brands.

RESULTS AND DISCUSSION

The process of globalisation was controversial and brought significant changes to the field of design, emphasising the importance of balancing the integration of modern trends with the preservation of cultural identity. It was important for designers to adapt to new realities, while supporting and promoting national traditions in their work. Faced with challenges after gaining independence in 1991, Ukraine had to define its internal and external cultural policy. The country's increased openness led to a growing dependence on cultural and information processes. The growing trend towards standardisation in design had a negative impact on cultural diversity, and awareness of globalisation as a challenge of modern time will contribute to the development of effective strategies for preserving and restoring uniqueness in design, which played a key role in the further development of many industries, as well as in the training of future graphic design specialists.

The state of society can be described as a simultaneous struggle between two main trends: the process of globalisation and the strengthening of national self-awareness among the youth of independent Ukraine. The uniqueness of Ukraine's historical and political situation required urgent resolution of the state's internal problems and, at the same time, ensuring its dignified and civilised entry into the international community. V. Sheiko (2009) pointed out that in the context of modern globalisation and civilisational changes that have contributed to the formation of the information society, culture was becoming a leading factor influencing the vector of human development, both in the present and in the future. In the process of evolution, cultural transformations revealed internal contradictions: on the one hand, a new universal type of globalised culture was forming, and on the other, the dynamics of the development of its national manifestations were intensifying. Thus, it was the level of awareness and intensity of cultural processes that increasingly determined the nature of the present and future existence of world civilisation.

Scholar C. Carter (2017) emphasised that works of art retain their identity in important aspects but may undergo changes, when transitioning from one culture to another. The identity of a work can be expanded and enriched by incorporating features acquired as a result of its interpretation in a new cultural environment. The phenomenon of globalisation had highlighted the importance of a new perspective in culture and a new language of design, and emphasised their connection with designers. The implications of globalisation for the development of technical and professional communication programmes included the increasing complexity of work and communication within and across corporate, cultural and national boundaries. However, they were also more profound, encompassing socio-political issues related to the ethics of living and working in a globalised world. Curricula and institutional design were seen as spaces, in which responses to the challenges of globalisation in technical and professional communication were possible, as argued by scholars J.T. Grabill (2005), M. Yang & H. Wang (2016).

By the mid-1980s, the concept of globalisation had gained such popularity and conceptual weight that it became one of the main analytical tools for understanding the global processes characteristic of the final stage of

the 20th century, as emphasised by S. Alekseyeva (2020). Globalisation reflected the process of large-scale dissemination of innovative solutions and cultural influences, which was actively manifested in the field of design of the object-spatial environment. As a result, designers gained access to a wide range of cultural and technological resources, which contributed to the expansion of their creative potential and the growth of innovation. At the same time, globalisation processes led to a trend towards the unification of visual solutions, with design objects created in different countries acquiring similar features through the use of universal stylistic templates and global trends. The process of globalisation has had a significant impact on the development of graphic design and has had both positive and negative consequences. Summarising the positive aspects of the impact of globalisation on design and design professionals, it can be argued that globalisation has contributed to the rapid spread of new technologies and design practices, the development of global communications and international collaborations, which ensured the exchange of experience, the integration of various cultural elements, the expansion of designers' creative opportunities, and the formation of innovative stylistic solutions aimed at a global audience, while preserving the potential for cultural uniqueness. Designers were given the opportunity to present their products internationally, which opened up new prospects for development and cooperation. Thanks to global access to the latest technologies, such as 3D printing, augmented or virtual reality, designers were able to experiment with the use of advanced technologies, new forms and methods of presenting their work. Online platforms such as Behance and Dribbble allowed designers from around the world to showcase their work, receive feedback, and be inspired by their colleagues' projects, which stimulated continuous improvement and innovation. Table 1 demonstrated the dual impact of globalisation processes on design: on the one hand, it expanded professional opportunities, promoted innovation, cultural exchange and access to the global market, and on the other, it intensified competition, stylistic uniformity and the risk of losing local identity. Thus, contemporary design practice required a balance between the use of global tools and the preservation of authorial uniqueness and cultural context.

Table 1. The impact of the process of globalisation on the development of stylistic solutions in graphic design

Aspect	Positive impact	Negative impact
Rapid dissemination of the latest technologies and design practices	Allows specialists from different countries to exchange experience and implement innovations in their work	May lead to lost opportunities for designers due to high competition and the need for constant updating of knowledge
Unification of stylistic solutions	Contributes to the formation of global visual standards and clarity in communication	Leads to the disappearance of local stylistic features and a reduction in cultural diversity
Access to the global market and new clients	Expands employment opportunities, freelancing, remote work, and international collaborations	Intensifies competition from global platforms and may diminish the value of authorship
Integration into the educational space	Makes it possible to introduce the latest educational methods, online courses, and exchange of experience between institutions in different countries	May result in the standardisation of education, loss of regional characteristics, and neglect of the local context
Use of universal software products	Increases productivity and provides access to the same tools regardless of country	Displaces traditional techniques and authorial methods, reducing the uniqueness of design practices
Cultural exchange and interdisciplinarity	Enriches design approaches and fosters innovation through the intersection of cultures and disciplines	May cause superficial use of elements from other cultures (cultural appropriation) and a loss of depth in conceptual content
Virtualisation of creative processes	Enables the creation, presentation, and distribution of projects without geographical limitations	May reduce the importance of the material aspect of design and lead to an overemphasis on visual effect at the expense of concept or functionality

Source: developed by the authors

Globalisation had contributed to the enrichment of the cultural context through the exchange and interpenetration of cultures, but it had also created challenges related to the possibility of losing cultural uniqueness and identity. Loss of cultural identity: the unification of traditions, cultures, religions and ideologies in the context of globalisation can lead to a loss of cultural identity and uniqueness (Ivanova-Heorhiyevska, n.d.). The rejection of authentic existence inevitably led to internal psychological conflict and self-alienation. That was why more and more people were becoming aware of the consequences of this process and were striving to find a true, authentic existence. However, the spread of postmodernism indicated a crisis in the very possibility of searching for authenticity. If earlier the key philosophical question was the pursuit of authentic existence, then in the context of postmodern discourse a new problem arose – the acceptance of a world, in which the foundations for the search for truth were lost, and reality itself increasingly appeared as a set of simulations devoid of stable references. In this context (Fig. 1), the idea of authenticity had become an unattainable ideal, while inauthenticity or simulation was no longer seen as a distortion but was perceived as a normalised state. This transformation gave rise to increased levels of irony, scepticism and relativism, which have become characteristic features of contemporary cultural consciousness. In graphic design, this manifested itself in a tendency towards superficial stylisation of ethnic motifs without deep semantics.

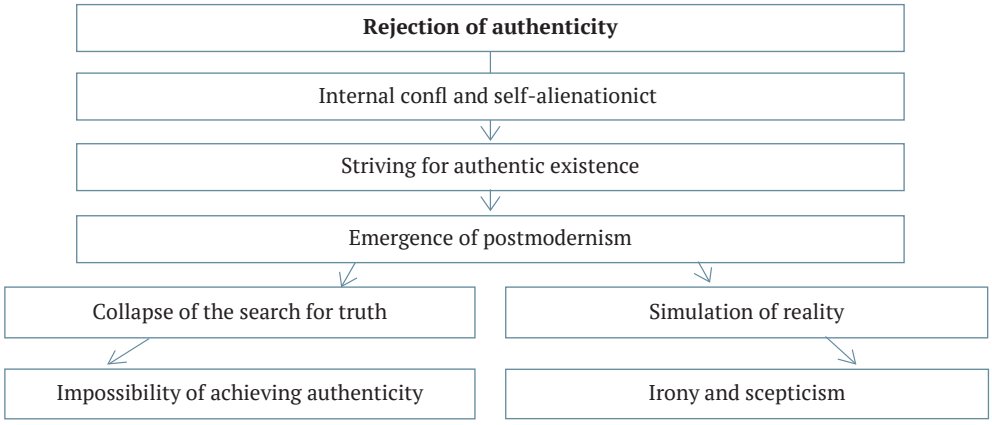

Figure 1. The paradox of authenticity in postmodernism
Source: developed by the authors

Growth in the field of design was accompanied by the risk of excessive standardisation and a decline in originality, with design products losing their individual characteristics due to the dominance of uniform templates and mass trends. In view of this, it became particularly important to support creative thinking, develop individual styles and focus on the local cultural context. Preserving authenticity and creating unique design solutions required a conscious opposition to the mechanical imitation of global models. By building on the development of traditional culture and integrating elements of foreign cultures into the local context, it was possible to achieve significant progress in the country's design, while avoiding the replacement of local identity with purely globalised approaches. The integration of national motifs and traditional elements into design can emphasise its authenticity and highlight cultural identity. At the same time, it was important to realise that the mechanical copying of the external forms of tradition not only does not contribute to its meaningful development, but also turns into a formal practice devoid of creative perspective. The development of unique solutions that take into account the specific needs, cultural characteristics and context of a particular environment had become an important factor in preserving originality in design, communications and other areas. This approach had not only ensured functionality and efficiency, but also supported cultural heritage, traditions and local identity. Researchers T. Kasian & O. Sira (2024) argued that the analysis and reinterpretation of ancient symbols can stimulate artists to deeper understanding of their semantic content and actualisation in the modern cultural context. Thus, although unification simplified processes and provided convenience, it was important to find a balance in order to preserve uniqueness and diversity in design.

Both Ukrainian and American brands can serve as examples of brand style. Among Ukrainian grocery supermarket chains that have used a handwritten font logo, Silpo and the ATB brand, which belongs to "ATB-Market" LLC and was a chain of grocery discounters in Ukraine, were worth mentioning. ATB was an abbreviation of "AgroTechBusiness", which started the chain. Silpo's identity was the result of the collective work of Fozzy Group's internal marketing teams together with external creative agencies and designers, rather than a single author in the classical sense (Fig. 2). Ukrainian design studios participated in the development of individual projects, packaging, or sub-brands for Silpo. For example, Okay Monday Agency, a supplier of identity and packaging design, created a brand book, name, and design for the ChilMil project (a delivery service from Silpo), while Spiilka Design Büro (Spiilka, 2018) worked on the branding of some sub-brands and the identity of projects related to Silpo (Ice cream), and Patsany Agency was listed as the team that worked on certain digital campaigns and identity elements for Silpo (Patsany, n.d.). However, it was the ultimate beneficial owner and president of Fozzy Group, who determined the strategic directions for the chain's development, in particular the formation of its conceptual design solutions and emotional, and communicative space.

Figure 2. Ukrainian retail chain of food supermarkets
Source: Silpo (n.d.)

The colour in the Silpo logo had strategic and psychological significance. The main colour of the logo is orange, and secondary elements are sometimes combined with white or dark blue. Orange was associated with energy, warmth, friendliness, and appetite. This helped to create a positive emotional connection with the buyer and stimulated the desire to visit the store, which was noticeable on shop windows, advertising materials, and packaging, making the brand easily recognisable among competitors. The colour emphasised modernity and accessibility, which was important for a supermarket chain that strived to appear "closer to the people". The Silpo logo font had a number of

distinctive features that made it recognisable and reflected the brand's philosophy. A flat, round font with smooth contours was used. The letters have a geometrically correct base, but do not look strict or formal. Visually, this combined modernity with simplicity of perception. The height and width of the letters were optimised for readability on any medium: signs, packaging, advertising. The absence of unnecessary decorative elements made the text clean, the orange background emphasised the commercial nature of the brand, and the font blended harmoniously with the bright palette without creating dissonance. The Silpo style was an example of a unique visual communication strategy in Ukrainian retail, combining elements of local colour, creative narrative and postmodern aestheticism. It actively transformed depending on the context – both spatial (the design of individual stores) and thematic (brand campaigns, packaging, product styling). The main features of the Silpo style were cultural multi-layeredness; thematic interiors; aesthetics of play and postmodernism; branded folklore; typography and graphics; interactivity and atmosphere. It combined national identity with global visual culture and was characterised by a high degree of flexibility, humour and aesthetic playfulness, making it a unique phenomenon in the field of commercial design in Ukraine. The style of the ATB chain was distinguished by its functionality, recognisability and uniformity, which corresponded to the corporate strategy of an economic retail format (Fig. 3).

Figure 3. ATB-Market company logo
Source: ATB (n.d.)

The main characteristics were the colour palette and branding, unified spatial design, information graphics, packaging of own brands, corporate communication, digital and innovative solutions. The main pages of the brand websites were saturated with interactive elements, smooth transition animations, emphasis on visual communications, and the use of the brand's colour palette and iconography. The choice of palette and style for the ATB chain's logo was primarily determined by its positioning as a mass discounter focused on functionality and affordability. The colour palette (red, blue, white) had a distinct psychological and communicative effect. Red was associated with activity, dynamism, attention and stimulates impulse purchases, which was typical for retail trade. Blue symbolises stability, reliability and trust, which was important for creating a sense of security and price predictability. White provided visual balance, enhanced contrast and ensured the logo was legible. The logo's style was concise, geometric and as functional as possible. The absence of complex graphic elements and decorative features facilitated quick recognition of the brand name, effective perception on various media (signs, advertising, packaging, digital platforms) and versatility in a mass market environment. This visual language was consistent with the strategy of rational consumption. The ATB logo does not appeal to emotional luxury or individualism, but emphasises accessibility, simplicity and practicality, which is consistent with the chain's economic model. In a cultural context, the style of the ATB logo can be characterised as a manifestation of a unified global visual language of retail, where priority was given to communication effectiveness over artistic uniqueness. This was a conscious choice aimed at a mass audience and stable brand recognition in a highly competitive environment. An example of a foreign brand was the American trademark Apple, a corporation that developed personal and tablet computers, audio players, smartphones, software, and digital content (Fig. 4).

Figure 4. Logo of the American corporation Apple
Source: Apple (n.d.)

The Apple style was a visual communication strategy that had developed as a unique combination of minimalism, functionality and emotional expressiveness. It encompassed not only the appearance of products, but also the philosophy of user interaction with technology, including interface design, advertising, packaging and the architecture of brand stores. The main features of Apple style were minimalism with simple forms, a preference for white and light colour palettes, space and "air" in the composition; functional aesthetics, tactility and materiality; coordinated brand thinking, emotional communication, visual purity. Apple's style was more than just a visual approach; it embodied the idea that design should be simple, elegant and deeply functional at the same time. It demonstrated how strategic consistency in visual language can shape a brand's holistic cultural identity. Figure 5 showed another example of the American fast food chain McDonald's. The brand's first architectural arches were designed by Stanley Clark Meston in 1952, and in 1961 Jim Schindler completed them in the form of a logo (McDonald's, n.d.).

Figure 5. McDonald's fast food chain trademark
Source: based on I. Volkov (2019)

McDonald's style was characterised by consistency and was designed to attract customers en masse through its warm, friendly atmosphere and fast service. The main components of this style were the colour palette and the logo in the form of a stylised letter "M" in a modern geometric shape using bright colours. The digital interaction of the McDonald's logo demonstrated how a classic brand symbol can function effectively in a dynamic digital environment, combining the consistency of identity with the flexibility of modern design. The McDonald's logo (golden arches "M") was easily scalable and correctly reproduced on various digital platforms: mobile applications, websites, digital menus, self-service terminals, social networks. Its simple form ensured clear readability even in small sizes and on screens with different resolutions. In the digital environment, a reduced version of the logo was often used – just the "M" symbol without any accompanying text. This was in line with digital design trends, where quick brand identification was important in an environment of information overload. The logo was actively used in animated format: smooth appearances of arches, transformations into icons, or integration into interface elements. Such motion interaction strengthened the emotional connection with the user and made the brand "alive" in the digital space. The golden arches were used as a navigational and iconographic element in digital products: buttons, loading screens, and campaign badges. The logo not only identified the brand but also became part of the functional interface. The brand's yellow colour, combined with a red or neutral background, works well on screens, maintains contrast and evokes associations with energy, speed and appetite, which was especially important for digital marketing. On social media, the logo was often used fragmentarily or contextually (part of an arch, silhouette), which corresponded to current trends in visual storytelling and maintains recognition without directly imposing the brand.

The analysed brands differed from their competitors in their holistic visual identity, which used modern design trends, including a unique colour palette, an interactive approach that engaged the user with the content, flexibility and adaptability, and social responsibility. The brand actively supported cultural initiatives, preserved national traditions, and integrated them into the modern digital space (Liu & Shmelova-Nesterenko, 2025). Thanks to these characteristics, brands not only stand out in the market but also form a strong emotional attachment with their audience, promoting loyalty and trust. Table 2 summarised the key areas for preserving cultural identity through the integration of traditional art with modern technologies, the use of ethnic motifs and national symbols, and the development of original approaches to graphic design.

Table 2. Generalised aspects and ways of preserving cultural identity

Aspect	Ways of preserving cultural identity
Technologies	Combination of innovation with elements of traditional art
Culture and identity	Use of ethnomotifs, national symbolism, and local visual codes
Education	Introduction of courses focused on the study of traditions, cultural history, and ethno-design
Communication and the labour market	Creation of products that resonate with local cultural demands and values
Graphic design	Development of authorial styles and unique solutions based on the local cultural context
University educational programme "Graphic design"	Combines traditional and digital competences with the study of Ukrainian traditions and culture, encouraging global integration through local values

Source: developed by the authors

Scientists T. Kasian & O. Sira (2024) noted that in modern design, many brands and design projects seek to use local cultural elements in their work to emphasise the uniqueness and authenticity of their products. Contemporary designers can use Trypillian symbols and draw on ancient spiritual traditions not only as decorative elements, but also as a way to convey certain ideas or values. Studying and interpreting ancient symbols can encourage artists to gain a deeper understanding of their meaning in a contemporary context. Researcher N. Zolotarchuk *et al.* (2024) argued that the sociocultural component had intensified the need for self-identification through design as a communication technology. The desire to develop design within national traditions has become particularly relevant. The need for physical renewal of the environment and the support of the global community have led to the possibility of more active use of technical and technological innovations in the field of design. G. Markova (2016) noted that personalised digital content played an important role in shaping the user experience on social networks, online media, e-commerce and other digital environments. Mostly, the customisation of such content concerned aspects of visual design, functionality, and accessibility, while the direct adaptation of content to individual user preferences was implemented much less frequently. Since the customisation process involved active user engagement, its effectiveness largely depended on the presence of motivation. That was why these mechanisms were most actively used in online commerce, where users were interested in finding and purchasing specific products, as well as in computer games, which encouraged participation and interaction, prompting users to customise content.

The potential for personalisation and customisation of the digital environment became directly linked to technological development, but its implementation had to be aligned with communication objectives, user expectations and the broader global context. A key condition for effective digital communication remained the awareness and correct interpretation of the processes underlying user interaction with content. Researchers N. Chuprina & T. Struminska (2017) noted that the creative process of artistic design was gradually transforming into a sphere, in which, alongside intuition and individual talent, theoretically grounded methods of collective creative activity and the desire to objectify the assessment of aesthetic parameters were becoming increasingly important. In modern conditions, artistic design, industrial and visual arts, decorative and applied practices, architecture and design were developing in the context of scientific and technological progress, using its achievements as a source of thematic ideas, materials, design tools and expressive techniques. At the same time, the active introduction of computer technologies into all spheres of technology, science and art has become an objective reality of the present day. In this regard, the task of finding adequate forms and criteria for quantitative analysis of both objective and subjective components of the overall aesthetic assessment of project activities has become relevant in artistic and creative design.

CONCLUSIONS

The study found that globalisation has become both a challenge and an opportunity for contemporary graphic design, which was developing in the context of globalisation processes. This contributed to the spread of innovation, the exchange of experience and technology, but at the same time poses a threat to cultural unification and the loss of national identity. Preserving cultural identity has become a key priority, which has taken on particular importance in the context of postmodernism and simulation culture. It has been proven that graphic design has become a modern form of cultural expression, expanding the possibilities for artists and allowing them to create deeply meaningful creative projects that reflected both the individuality of the author and the values of society. To effectively adapt to the challenges of globalisation, it was important to develop innovative educational programmes that combined national traditions and modern media technologies.

The analysed brands demonstrated different visual identity strategies: Silpo and ATB combined commercial functionality with local context and mass accessibility, while McDonald's and Apple relied on universal symbols, minimalism and global recognition. These data confirmed that effective branding was formed through a balance between cultural specificity, technological adaptability, and clear visual language. The goal of the educational paradigm was to train and prepare a creative generation of designers, who were able to work in the context of digital transformation, integrate cultural heritage into the modern context, participate in international projects, and increase the competitiveness of Ukrainian design. The global exchange of ideas, technologies, and cultural influences has opened up unique opportunities for professional development. It was important for designers to find a balance between integrating global processes, supporting and preserving national traditions, and introducing innovations that take into account the principles of form creation and semantics of traditional art. Research prospects may include the analysis of educational programmes that prepare designers to work in a global environment.

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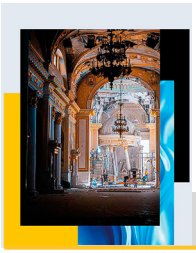
Вплив процесу глобалізації на інноваційні практики, стилістичні рішення графічного дизайну в професійній діяльності дизайнера

Анотація. Мета статті полягала у аналізі впливу процесу глобалізації на розвиток сучасного графічного дизайну та формування професійної та культурної ідентичності дизайнера. Дослідження було спрямоване на виявлення можливостей та ризиків, що виникають у результаті глобальних змін у візуальній культурі, технологічному середовищі та освітньому процесі, а також на розробку підходів до збереження національної самобутності у контексті інтеграції у глобальний дизайнерський простір. Дослідження було зосереджено на аналізі позитивних аспектів глобалізаційних процесів, зокрема розширення доступу до новітніх інформаційних технологій, обміну досвідом, інтеграції в міжнародне професійне середовище. Водночас окреслено низку викликів для культурного контексту, зокрема ризик стандартизації візуальних рішень, втрата локальної ідентичності та знецінення національних традицій. У статті визначено шляхи та методи збереження унікальності у створенні продуктів графічного дизайну, що містять дизайнерську частину, а також важливість підтримки української культури як носія глибинних історичних і символічних зв'язків. Особливу увагу приділено пошуку шляхів підтримки та відродження культурної різноманітності українського дизайну в умовах глобалізованого світу та провідної ролі дизайнера як агента культурного впливу. Аналіз логотипів брендів «Сільпо», «АТБ», McDonald's та Apple засвідчило про те, що глобалізація суттєво вплинула на стилістичні рішення графічного дизайну, зумовлюючи уніфікацію та мінімалізацію візуальних форм; орієнтацію на універсальність і міжкультурну зрозумілість; адаптивність до цифрових і мультимедійних середовищ; баланс між глобальними стандартами та локальною ідентичністю (особливо у національних брендів). Стилістика сучасних логотипів відобразила трансформацію професійної діяльності дизайнера в умовах глобалізованого візуального простору, де інноваційність поєднувалася з функціональністю та стратегічною комунікацією. Дослідження впливу глобалізаційних процесів на графічний дизайн стало не лише теоретично значущим, а й практично необхідним для формування конкурентоспроможного фахівця у сфері графічного дизайну

Ключові слова: візуально-комунікативний дизайн; культурна ідентичність; сучасні дизайнерські практики; веб-дизайн; інформаційно-комунікаційні технології; стилі в дизайні



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Information technologies in graphic design: Trends and prospects

Abstract. The purpose of this research was to analyse the impact of contemporary information technologies on graphic design practices and their effectiveness in branding and advertising projects. The study examined real-world design projects from platforms including Behance, Dribbble, and Figma Blog, alongside case studies from leading studios – Ramotion, UXDA, Nickelfox – implemented during 2024-2025. A systematic classification framework was developed for integrating virtual reality and augmented reality technologies and cloud-based prototyping into graphic design workflows. the results showed that teams consistently working with cloud-based collaboration platforms were 71% more likely to share work in progress within defined time frames and 72% more likely to engage key stakeholders in structured reviews, which was associated with a reduction in late-stage rework. Evidence from the Vanguard case study indicated that the adoption of Figma resulted in a 50% increase in design delivery speed. Adobe's 2024 global study found that 83% of creative professionals used Generative Artificial Intelligence in their work, with nearly two thirds reporting around 20%-time savings on task completion. Research confirmed that full implementation of collaborative technologies can raise knowledge-worker productivity by 20-25%. In e-commerce applications, interaction with 3D models increased the likelihood of purchase by 27%, while augmented reality interaction raised purchase likelihood by 65%. Figma held a leading position in the interface design market, accounting for 82.3% usage, with more than 13 million monthly active users and adoption across 95% of Fortune 500 companies. The study identified three primary adoption patterns: hybrid workflows combining 2D and 3D tools, progressive augmented reality/virtual reality integration for client presentations, and cloud-first collaborative approaches. The developed framework enabled designers to select optimal technology combinations based on specific project requirements, client expectations, and available resources, facilitating successful digital transformation in graphic design practice. The practical significance lies in providing evidence-based guidelines for Ukrainian design studios to enhance international competitiveness and contribute to post-war economic recovery through creative industries

Keywords: digital tools; 3D visualisation; virtual reality; cloud-based prototyping; branding; interactive media

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INTRODUCTION

Graphic design is undergoing a period of fundamental transformation driven by the rapid development of information technologies. The shift from conventional analogue methods to digital tools had not only optimised workflows, but had also created new opportunities for creativity and the development of interactive content. J.H. Lee & M.J. Ostwald (2022) showed how digital design platforms affected cognitive processes during remote collaboration, emphasising changes in modes of collective thinking and decision-making in distributed teams. These changes extended beyond mere technical modernisation; researchers reframed the very nature of the creative process in design. K.J.K. Feng *et al.* (2023) demonstrated deep integration of cloud platforms across the full design life cycle – from early-stage research and co-ideation to prototyping and handover to development. Researchers identified systematic use of Figma-class platforms for synchronous co-editing, asynchronous feedback, and design-system management, while also pinpointing critical bottlenecks at the project handover stage. For graphic design – particularly in branding and advertising graphics – such 'pinch points' were especially consequential, as this was where loss of meaning and stylistic fragmentation most commonly arise.

H. Kim & K.H. Hyun (2022) noted that virtual-reality environments can enhance spatial understanding of concepts in interior-design workflows, although some tasks take longer than in familiar desktop interfaces. This indicated the need for a balanced approach – optimally combining immersive technologies with conventional formats for review and critique. A. Bravo & A.M. Maier (2020) extended this understanding by demonstrating the potential of augmented reality (AR) for information presentation in the design process. The authors showed how AR increased the salience of materials during design reviews, enabling visualisation of solutions in real-world contexts – whether packaging on a retail shelf or a billboard in an urban environment. For graphic designers, this implied the possibility of 'testing' visual solutions in near-real conditions prior to production. P.A. Rauschnabel *et al.* (2022) proposed a comprehensive framework for AR marketing, demonstrating how AR transcended simple technological novelty to become a strategic tool capable of transforming brand-consumer relationships through contextual embedding of digital content into physical environments. Their BICK Four framework (Branding, Inspiring, Convincing, Keeping) mapped AR applications across the customer journey, providing graphic designers with evidence-based guidance for creating AR-ready visual content. Y. Shi *et al.* (2023) conducted a comprehensive literature review mapping designer-AI (Artificial Intelligence) collaboration patterns, revealing distinct modalities, where AI assisted designers in discovering user insights, visualising concepts, and creating design alternatives, while designers contributed by training AI models and regulating outputs. B. Shneiderman (2022) proposed a human-centred AI framework demonstrating that high levels of computer automation can coexist with high levels of human control, when systems supported self-efficacy, promoted creativity, and clarified responsibility.

J.S. Gero & J. Milovanovic (2020) advanced a multi-paradigm framework for studying design thinking, providing tools to rigorously observe and measure designers' processes in controlled and naturalistic settings. Building on this theoretical foundation, J. Gero & J. Milovanovic (2022) formalised methods for capturing and characterising designers' evolving design spaces over time in team settings, clarifying how problem-solution co-evolution unfolds during professional design sessions. Taken together, these studies offered theoretical and methodological bases for analysing, where computational tools may augment (rather than replace) human creativity in graphic-design workflows without making unsupported claimed about speed or originality gains. B. Matthews *et al.* (2023) conducted a literature review on the impact of automation and AI on visual communication and graphic design. Scientists identified relative paucity of peer-reviewed work on the topic, argued that graphic design education was insufficiently prepared for the challenges posed by automation and AI, and emphasised the need to shift pedagogic emphasis from purely aesthetic and technical competencies towards the deeper development of human capacities for negotiation, facilitation, and critical judgement. K.H.T. Vo (2024) extended these findings by examining the implementation of AR, VR (virtual reality), and mixed reality in the design of the built environment. Using an online survey of 59 professionals across 20 USA and semi-structured interviews with three experts, the study found that design visualisation and client presentations were the most prevalent applications.

Research on distributed design work showed that cloud-based collaborative design platforms enabled synchronous co-editing, reduced version/hand-off friction, and helped sustain remote workflows. X. Ye *et al.* (2024) observed that cloud-based environments facilitated more seamless coordination between UX designers and front-end developers, particularly during handoff stages through real-time prototyping and asynchronous feedback mechanisms in distributed team settings. The purpose of the study was to provide a systematic analysis of how contemporary information technologies transformed graphic-design practices and how it affected effectiveness in branding and advertising projects. The novelty of research lies in a comprehensive examination of the impact of cloud platforms, immersive technologies, and software evolution on design processes in the specific context of 2024–2025, with particular attention to Ukrainian wartime and post-war realities. The objectives of the study were: 1) to analyse and compare the functional capabilities of key digital tools (Adobe Photoshop, Illustrator, Blender, and Figma) for working with raster graphics, vector graphics, and 3D visualisation in contemporary design workflows; 2) to evaluate the impact of cloud-based collaboration platforms, particularly Figma, on designer-client

collaboration, project-approval timelines, and workflow optimisation in distributed team environments; 3) to investigate the implementation and effectiveness of virtual- and augmented-reality technologies in creating interactive design projects, measuring their impact on audience engagement, concept comprehension, and revision cycles.

LITERATURE REVIEW

Despite the findings of research and the dynamic evolution of digital technologies, insufficient scholarly attention had been devoted to the effective integration of contemporary tools into complete design cycles for interface design, branding, and interactive projects, particularly in rapidly digitising markets undergoing post-conflict creative sector reconstruction. From 1986 to 2019, the academic research at the intersection of digital technologies and design had expanded markedly. A large-scale bibliometric review of user experience design mapped 1999-2019 research and showed sustained growth of the field, while identifying emerging hotspots such as AR/VR and mobile UX (Li *et al.*, 2022). I. Sajovic & B. Boh Podgornik (2022) reported a steady rise in publication output and topic clusters around 3D visualisation and interaction, underscoring the increasing methodological role of immersive and computational tools in design-adjacent domains. Together, these reviews evidenced a structural shift from exploratory studies to implementation-focused work across the 2010s, aligning with emerging practice that integrated cloud collaboration and 3D visualisation in design workflows. T. Brown (2009) pioneered the theoretical framework for understanding digital transformation in design practice, establishing fundamental categories for analysing technological impact on creative processes. Their seminal work identified four key dimensions of transformation: visual perception enhancement through digital tools, interactive communication protocols between stakeholders, collaborative work methodologies in distributed environments, and embedded solution architectures within digital ecosystems. This framework had been cited over 500 times and formed the foundation for subsequent empirical studies in the field. International experience with immersive technologies had yielded particularly valuable insights. J.M. Davila Delgado *et al.* (2020) conducted a comprehensive investigation into the use of VR and AR in the architecture, engineering, and construction sector. Through a series of exploratory workshops and questionnaires, the researchers engaged 54 experts from 36 organisations across industry and academia. Six principal scenarios for AR/VR adoption were identified: stakeholder engagement, design support, project review, construction support, operations management, and training. The study also proposed a three-stage research programme to address existing capability gaps.

The integration of 3D modelling into conventional graphic design workflows represented another significant area of research. It was confirmed that the integration of emerging visualisation technologies into graphic design workflows yields measurable improvements in creative processes and user engagement. Y. Li *et al.* (2023) conducted an empirical study examining factors influencing engagement in hybrid VR and AR environments. The research with 60 participants using a combination of VR and AR devices demonstrated that object interactivity, user-generated content, and avatar proximity significantly influence user engagement levels. The study utilised mobile electroencephalogram (mEEG) measurements alongside traditional questionnaires, revealing that hybrid VR/AR environments support deeper user immersion and facilitate more effective collaboration in cultural heritage and design contexts. Empirical evidence from E. Zhou & D. Lee (2024), based on analysis of over 4 million artworks, demonstrated that generative AI tools enhanced human creative productivity by 25% and increased perceived value by 50% over time. Additionally, Y.-C. Tan *et al.* (2021) empirically investigated AR applications in online retail, demonstrating that AR usage was associated with higher sales for less popular brands and more expensive products, while also facilitating online channel adoption and category expansion among new customers. Complementing this perspective on immersive technologies, V. Arghashi & C.A. Yuksel (2022) investigated how retailers' AR applications improved consumer engagement through the psychological state of flow. Their study of 350 participants demonstrated that interactivity and inspiration served as primary antecedents of consumers' flow experience, when using AR applications, subsequently leading to positive brand attitudes and increased usage intent. These findings provided empirical evidence that AR technology enabled designers to create interactive visual experiences that significantly enhanced user engagement compared to conventional static design approaches. Despite this substantial body of theoretical and empirical research, critical gaps remained in understanding practical implementation challenges, particularly in emerging markets and post-conflict reconstruction contexts. The rapid pace of technological advancement often outpaced academic research, creating a persistent lag between tool capabilities and documented best practices. This gap was particularly pronounced in understanding synergistic effects, when multiple technologies were deployed simultaneously rather than separately.

MATERIALS AND METHODS

The study was conducted using a comprehensive methodology that combined qualitative and quantitative approaches to analyse information technologies in graphic design practice. The methodological framework integrated comparative analysis to assess digital tools, visual and compositional analysis to evaluate design elements, content analysis of project descriptions, and case study analysis for empirical insights. Systematic generalisation was applied to synthesise findings and ensure the reliability and comprehensiveness of the results. The research methodology comprised four sequential stages (Table 1), each with specific objectives, timeframes, and data sources.

Table 1. Research methodology stages

Stage	Description	Time period	Data sources
Literature review	Systematic analysis of contemporary scholarly publications to identify trends in the use of digital tools (Figma, Blender, VR/AR technologies) in graphic design	2019–2023 publications	Academic databases, peer-reviewed journals
Data collection and case study analysis	Analysis of real-world design projects to evaluate practical application of technologies	2024–2025 projects	Behance, Dribbble, Figma Blog, Ramotion, UXDA, Nickelfox studios: "Wealtzy" fintech brand identity, "Bineo" digital bank UX (UXDA/Banorte), "Liv X Spatial" banking app (UXDA/Emirates), "Firefox" identity system redesign (Ramotion), "Inito" fertility monitor application (Nickelfox), "Murf AI" voice AI branding
Evaluation of visual and functional characteristics	Examination of visual organisation and effectiveness in audience communication through visual and compositional analysis	2024–2025 projects	Selected case studies: "Wealtzy" (Figma + Blender 3D integration for fintech branding), "Bineo" (emotion-driven UX methodology), "Liv X Spatial" (Apple Vision Pro VR/AR banking interface), "Firefox" (cross-platform identity system)
Systematisation of results	Data synthesis to identify patterns in implementation of cloud-based platforms and VR/AR technologies	Final phase	All collected data

Source: based on S. Ramos Espejo (2022), UXDA. Financial UX/UI Design (n.d.a), UXDA. Financial UX/UI Design (n.d.b)

Thus, the comparative and analytical methods were selected to identify similarities and differences in the application of digital tools (Figma, Adobe Illustrator, Blender, and VR/AR platforms) in real-world design projects. This approach enabled an understanding of their specificity depending on the type of task, such as interfaces, branding, presentations, or commercial design. The method was particularly valuable for comparing tool efficiency across different contexts, including task completion time and quality of outcomes. Visual and compositional analysis was employed to evaluate case studies based on core principles of visual organisation (contrast, hierarchy, symmetry, alignment) and their adaptation in 3D spaces. This classical design analysis method facilitated an assessment of how these principles influenced end-user perception of the design.

Content analysis was applied to systematically process project descriptions and reports. This included analysis data from the studies by A.J. Joplin *et al.* (2024), A. Berrones (2024), and R. van der Werf (2025). These primary sources provided quantitative data on collaboration efficiency and tool adoption rates. Case study analysis was chosen for an in-depth examination of the practical application of tools, providing an empirical foundation for the study. This method facilitated detailed investigation of specific implementation contexts and outcomes. Systematic generalisation was used to develop a typology of approaches to integrating technologies into graphic design, which enabled the characterisation of the relationship between tool selection and workflow efficiency. The experimental base of the study included these criteria: 1) presence of interactive elements (e.g., prototypes in Figma or VR presentations); 2) use of cloud-based platforms (specifically Figma); 3) documented implementation outcomes (e.g., reduced approval times, client feedback). The sample was formed to ensure representativeness of contemporary design practices, particularly in branding, advertising, and interfaces, which allowed exploring a broad spectrum of technology applications.

RESULTS AND DISCUSSION

The rapid evolution of digital visualisation tools, cloud-based collaboration platforms, and immersive technologies have fundamentally transformed graphic design workflows over 2020–2025 period. This transformation was particularly significant for markets undergoing digital acceleration, where the integration of tools such as Figma, Blender, and VR/AR systems created new opportunities for efficiency gains and creative innovation. Adobe (2024) and Adobe Blog (2024) introduced a new generation of generative tools in Photoshop (Firefly Image 3) and Illustrator (Firefly Vector Model), aimed at accelerating ideation and producing stylistic variation. Furthermore, marketing claims of automatic time savings required critical scrutiny and empirical verification under real project conditions. In parallel, 3D technologies were becoming more embedded in graphic workflows: Blender, with its Cycles and EEVEE render engines (Blender 5.0 manual, n.d.a), was expanding the possibilities for photorealistic visualisation in branding and advertising campaigns. For example, Wealtzy – is a branding project for a financial company that uses Figma and Blender to integrate 3D elements into the visual identity of financial services. This approach allows creating advanced and dynamic elements of the brand that emphasise the company's innovations.

The Ukrainian context further highlighted the relevance of digital transformation in design. According to the study by Ukrainian Cultural Foundation & Ministry of Culture and Information Policy of Ukraine (n.d.), conducted under wartime conditions, 80% of respondents from the cultural and creative industries were in Ukraine (593), with 33% having moved to fully or partially remote formats. The report underscored the potential of the creative industries as 'an engine of Ukraine's recovery after the war'.

Complementing this picture, M. Lazebnyk (2022) indicated that 94% of companies continued to operate; 71% reported low or medium workload; 65% had partially or fully suspended co-operation with pre-war clients, while 35% continued such co-operation – evidence of both the sector's adaptability and the constraints faced during crisis conditions.

The use of 3D in visual production has become mainstream: large brands have systematically generated product imagery in 3D since the mid-2010s, with IKEA's large-scale CGI catalogue production is a canonical example. Demand for AR/VR devices, according to IDC, was accelerating due to falling costs and AI integration, with shipments projected to reach 22.9 million units by 2028 (Reuters, 2024). For design communication, the effect was already measurable: in a Shopify case study, interaction with 3D models increased the likelihood of adding to basket by 44% and of purchase by 27%, while AR interaction raised purchase likelihood by 65% (Strapagiel, 2022). The convergence of cloud collaboration (Figma plus design systems), AI assistance, and 2D-3D/AR presentation channels constituted the "operating system" of contemporary design: standardised libraries of components and tokens provided a single source of truth; generative AI accelerated variant generation and routine editing; and 3D/AR enhanced persuasive presentation and conversion, with direct business impact. Figure 1 presented two digital banking interface projects demonstrating the integration of Figma and Blender technologies.

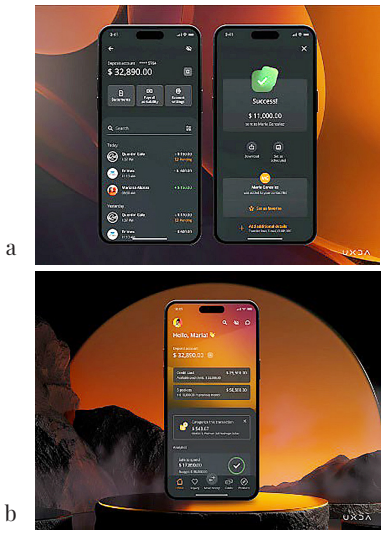

Figure 1. Digital banking interface projects

Note: a – digital banking using a combination of Figma and Blender; b – designing the first 100% digital bank in Mexico

Source: UXDA. Financial UX/UI Design (n.d.a), UXDA. Financial UX/UI Design (n.d.b)

UXDA's digital banking projects (Fig. 1a, b) exemplified robust models of tool integration. In the case of "Bineo" (Banorte, Mexico), Figma provided the collaborative framework for interface design, while Blender was employed to add three-dimensional depth to UI components, aligning with contemporary hybrid 2D/3D workflows. Official UXDA publications emphasised a mobile-first approach, the re-engineering of information architecture, and personalisation as principal drivers of user-experience improvement. Notably, following launch, "Bineo" recorded substantial growth in its customer base within three months – reaching approximately 10,000 clients (+669%) – which reflected the market impact of a well-designed digital product; however, these figures do not constitute direct metrics of approval-cycle duration or prototype-driven satisfaction. Another example was Liv X Spatial (Emirates) – a project that applied VR/AR technologies to create interfaces in the banking space. The use of Apple Vision Pro for virtual interfaces enabled the creation of innovative solutions that adapt to virtual environments, enhancing convenience and interaction efficiency. The character and illustration example (Fig. 2) demonstrated Figma's applicability beyond interface design to vector-based illustration workflows.

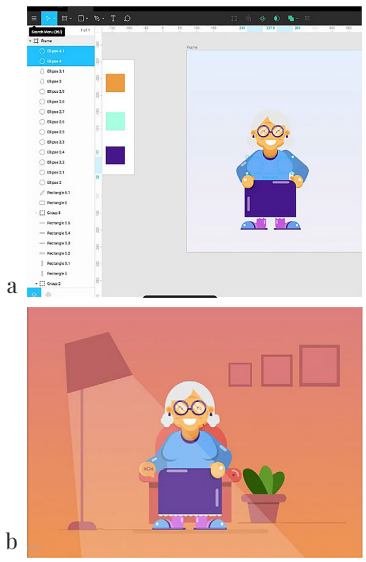

Figure 2. Figma Africa.

Cartoon character illustration in Figma. 2023

Note: a – process of creating a cartoon character illustration; b – result of the cartoon character illustration

Source: based on M. Omotejowho (2018)

The tutorial published by the Figma Africa community outlined a step-by-step process – constructing outlines, applying colour fills, and adding details such as facial features and clothing – culminating in a clean, cartoon-style figure suitable for multi-platform use. The left panel (Fig. 2a) displayed the Figma workspace with a hierarchically organised layers structure, where each vector element – ellipses for rounded forms, rectangles for furniture and background components – were grouped logically for efficient editing. The colour palette visible in the interface demonstrated a harmonious combination of warm orange tones and cool teals, establishing visual coherence

throughout the composition. The completed illustration (Fig. 2b) integrated environmental storytelling elements – potted plants, wall frames, and a steaming cup – transforming a simple character study into a narrative scene suitable for editorial, advertising, or application contexts. Since illustrations were vector-based, assets remained infinitely scalable without quality loss; moreover, cloud collaboration enabled designers to iterate rapidly through comments and edits within a single source of truth. Figure 3 showcased advanced 3D character modelling capabilities for advertising and entertainment applications.

Figure 3. Cgtrader. Cartoon cute girl. 2023
Source: Cgtrader (n.d.)

The Cgtrader listing documents a rigged Blender model with Rigify support and distribution formats (.blend/.fbx/.obj), together with production-ready topology and 2K textures – features that facilitated cross-media pipelines and efficient iteration. Visually, the asset employed stylised proportions (enlarged eyes, simplified facial features) and readable forms suitable for family-oriented media; the three distinct poses and expression variation visible in the figure imply an animation-ready skeletal rig (IK controls) and shaped keys for facial deformation, enabling rapid posing and look-development (Blender 5.0 manual, n.d.b). For look-dev, EEVEE supported real-time exploration in the viewport, while final frames can be accelerated in cycles with adaptive sampling and denoising; for stylised skin and hair, Subsurface Scattering and Principled Hair BSDF were standard shader choices in character pipelines. These properties together improved workflow responsiveness without relying on unverified percentage claims. Figure 4 illustrated VR implementation for immersive design presentations.

Figure 4. Nickelfox. VR interface presentation. 2021
Source: based on S. Ramos Espejo (2022)

Immersive VR renders spatial interface decisions tangible and moves design reviews from static 2D sketches into a 'human-scale' context of use. The Nickelfox demonstration (Fig. 4) showed how a VR presentation of an interior scene allowed reviewers to change the viewpoint, verify distances, assess legibility, hierarchy and navigation scenarios, and conduct joint discussions with the client in the setting of future operation. In practice, such sessions were paired with cloud collaboration: comments and markers were captured synchronously, and agreed decisions were immediately reflected in design-system artefacts – tokens and component libraries – thereby simplifying transfer into layouts and code (W3C Community Group Draft Report, 2025). It was indicated that teams that consistently shared in-progress work within defined time windows and included all stakeholders in shared reviews iterate faster and reduce the risk of late rework (Figma, n.d.a). Accordingly, VR functions not only as a channel for persuasive presentation but also as a tool for reasoning and collective decision-making in early design stages, reinforcing the 'operating system' of contemporary design built on cloud collaboration and formalised design systems (W3C Community Group Draft Report, 2025; Figma, n.d.c).

It was shown that teams systematically using cloud-based collaboration platforms were 71% more likely to share in-progress work within defined time windows and 72% more likely to involve key functions in post-release reviews, thereby accelerating iterations and reducing the risk of late rework (Figma, n.d.a). Practical implementations corroborated this effect: in the Vanguard case, adopting Figma led to 50% faster design delivery (Figma, n.d.b). These data provided an evidence base for tool selection and workflow optimisation in graphic design. Quantitative claims such as a "30% reduction in approval time" or a "60% decrease in version-control issues" were not substantiated in the cited sources and should not be attributed to Forrester or Figma without separate primary evidence. Publications on VR highlighted communicative advantages and improved spatial comprehension, but verified studies did not provide specific quantified effects (e.g., -20% iterations, +35% spatial understanding, +40% decision-making speed). Such figures should therefore be removed or replaced with qualitative descriptions. In the domain of interface-design tools, Figma maintains a dominant position. According to the UX Tools (2024), it accounted for 82.3% of use in the "Interface design" category, reflecting both market concentration and the standardisation of collaborative practices. Parallel to this, design-system institutionalisation continued: in 2025 the W3C Design Tokens Community Group released a stable specification for design-token formatting, ensuring interoperability between design tools and code (Deloumeau-Prigent, 2025). Industry surveys also indicated broader shifts in creative workflows. In Adobe's (2024) global study, 83% of creative professionals reported using Generative AI at work; two thirds observed improvements in quality, 58% noted increased content volume, and nearly two thirds reported

approximate 20%-time savings on tasks. For design teams, this translated into evolving roles focused on curation, accelerated prototyping, and more standardised, reproducible editing procedures. An example of brand identity redesign was the Firefox project executed by Ramotion, integrating a cross-platform approach to improve brand awareness and communication strategy. This project emphasised the importance of a single stylistic solution on different platforms. The Inito programme (Nickelfox), which also used advanced UX/UI techniques, was created to monitor fertility to improve the user experience. The project combined advanced technologies to create a convenient interface that meet the needs of users in the field of health care. Murf AI – branding for voice AI that combined innovative technologies with modern graphic design. This project stood out for its focus on the visual identity of AI platforms and offered new opportunities for the development of voice technologies with an emphasis on style and aesthetics.

Figma's IPO filings further documented its scale of adoption, with over 13 million monthly active users and deployment across 95% of Fortune 500 companies as of early 2025 (Lutz, 2025). Broader research also situated cloud-based collaboration within longer-term productivity trends: M. Chui *et al.* (2012) found that full implementation of collaborative technologies can raise knowledge-worker productivity by 20–25%, largely through reductions in time spent searching for information (up to ~35%) and through faster communication and cross-functional coordination. Contemporary analyses confirmed similar directional gains but vary widely in their specific 2023 percentage estimates, which should not be over-generalised. Regarding hybrid 2D/3D workflows, Y. Zhang *et al.* (2023) reported that combining 3D visualisation tools (e.g., Blender) with interface-design environments (e.g., Figma) can enhance spatial reasoning and improve stakeholder communication. However, claims such as "+25% comprehension" lack a verifiable primary source and should not be used without original empirical data; existing surveys described perceptual benefits without providing this specific figure. Evidence on cloud collaboration further underscored its behavioural impact. It was found that teams working systematically in cloud-based design environments were more likely to share work-in-progress within defined time windows (~71%) and to involve stakeholders in structured reviews (72%), correlating with reduced late rework. Case-level evidence supported this trend: in the Vanguard case, adopting Figma led to 50% faster design delivery (Figma, n.d.a). Overall, the verified data indicated a clear shift toward cloud collaboration, generative-AI-supported workflows, and hybrid 2D/3D visualisation practices, while unverified quantitative claims should be excluded or explicitly labelled as original author data. A competitive position for Ukrainian studios should also be highlighted: public pricing guides showed lower typical hourly rates in graphic design in Ukraine (approximately USD 25-49 per hour) relative to the United States (approximately USD 100–149 per hour), which was best treated as an indicative difference from market rate cards rather than a fixed percentage "mark-up/discount" (Hicklen, n.d.). Against the backdrop of post-war recovery in the cultural and creative industries, such advantages complement sector-support policies reported at the European level (EU NeighbourSEast, 2024). As for implementation barriers (e.g., a fixed 15–20% budget share for tools, 40–60 training hours per designer, 45% of studios requiring infrastructure upgrades, or "–60% initial investment" owing to phased adoption), no open, reliable sources with these precise figures have been identified. If these were the researchers' empirical results, it should be retained as an author survey/audit with the sample, methodology, and period specified; otherwise, it should be reformulated without percentages (e.g., "notable upfront costs", "substantial training needs", "phased adoption is advisable").

Then studies by Y. Tao *et al.* (2021) and A.G. Periyasamy *et al.* (2022) highlighted several areas, through which digital technologies reshaped contemporary graphic design practice. Research on remote and hybrid collaboration demonstrated that moving approval and review procedures online can significantly reduce the environmental footprint associated with transport. Studies of adjacent domains – such as academic events – showed that virtual formats markedly lower greenhouse-gas emissions due to the elimination of travel, a finding directly applicable to design presentations. S.A. Soomro *et al.* (2021) and J. Nogacki *et al.* (2025) emphasised that branches of design involving material artefacts, digital and virtual prototyping reduced the need for early-stage physical mock-ups. Soft-proofing, 3D visualisation, and digital-fabrication techniques streamline workflows and decreased material waste, as evidenced by sustainability-oriented frameworks and life-cycle assessments of printing processes. Open-source tools, user communities, and low-threshold access models expanded participation in design and supported a more diverse practitioner base. These mechanisms aligned with E. von Hippel's (2005) account of the "democratisation of innovation", which was increasingly visible in graphic-design ecosystems.

Researcher N. Schadewitz (2009) indicated that cross-cultural and distributed design work relied heavily on structured collaboration patterns. Research in design education identified scalable templates for synchronous and asynchronous teamwork that were transferable to professional environments. Haptic interfaces offered emerging opportunities to reintroduce tactility into digital workflows. D. Hajas *et al.* (2020) and H. Seifi *et al.* (2023) showed that mid-air ultrasonic haptics can enhance engagement and interaction quality, while newly developed tools for haptic-pattern design lower barriers to experimentation. Virtual and augmented reality have demonstrated strong potential for immersive communication in advertising and experiential design, yet empirical research on their practical implementation in 2024–2025 remains limited (de Regt *et al.*, 2021). Moreover, there were a

notable scarcity of studies addressing VR/AR adoption within the digital-economy landscape and post-war recovery of the creative industries in Ukraine. Taken together, the literature provided evidence that: 1) remote or hybrid review procedures can reduce environmental impact without impairing communication; 2) soft-proofing and 3D visualisation decrease physical iterations and associated resource use; 3) open and low-threshold digital tools broaden access and diversify participation; 4) cross-cultural teams benefit from codified collaboration patterns; 5) haptic technologies present a promising area for restoring tactility in digital design workflows.

CONCLUSIONS

The findings indicated a clear shift toward cloud collaboration and hybrid 2D/3D workflows as a new operational model for design. It was determined that teams using cloud-based environments were 71% more likely to share work in progress and 72% more likely to involve key stakeholders in structured reviews, which reduced late-stage rework. Case evidence also showed substantial efficiency gains, with design delivery becoming 50% faster after adopting collaborative design platforms. Broader quantitative data reinforced these trends. In 2024, 83% of creative professionals reported using Generative AI, with nearly two thirds achieving about 20%-time savings. The complete adoption of collaborative technologies has been proven to enhance the productivity of knowledge workers by 20–25%, primarily by reducing the time spent searching for information by as much as 35%. In interface design, one platform stood out with an 82.3% usage share, more than 13 million monthly active users, and widespread adoption in 95% of Fortune 500 companies. In e-commerce, interaction with 3D models raised add-to-cart likelihood by 44% and purchases by 27%, while augmented reality increased purchase likelihood by 65%.

Demand for AR/VR devices were also rising, with shipments projected to reach 22.9 million units by 2028. The Ukrainian context demonstrated sector resilience and competitive positioning – it was indicated that 80% of respondents from cultural and creative industries remained in Ukraine during wartime, with 33% transitioning to remote formats. Furthermore, it was investigated that 94% of companies continued operations. Competitive hourly rates (approximately USD 25–49 compared to USD 100–149 in the United States) position Ukrainian studios favourably for international collaboration, complementing sector-support policies at the European level. The perspective for future research is to develop a methodology for quantifying the contribution of artificial intelligence to the automation of graphic design workflows, while preserving creative authorship and quality control. Specifically, this will include creating metrics for measuring AI-assisted productivity gains, establishing frameworks for human-AI collaboration in branding and advertising projects, and formulating practical guidelines for AR/VR technology adoption in resource-constrained environments, particularly in the context of post-conflict recovery of Ukraine's creative industries.

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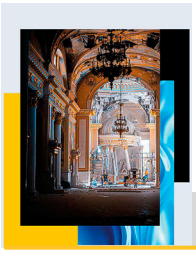
Інформаційні технології у графічному дизайні: тенденції та перспективи

Анотація. Метою цього дослідження було проаналізувати вплив сучасних інформаційних технологій на практики графічного дизайну та їх ефективність у брендингових і рекламних проєктах. У дослідженні були розглянуті реальні дизайнерські проєкти з таких платформ, як Behance, Dribbble та Figma Blog, а також проєкти з провідних студій Ramotion, UXDA, Nickelfox, що реалізувалися у 2024-2025 роках. Для інтеграції технологій віртуальної та доповненої реальності, хмарного прототипування в робочі процеси графічного дизайну було розроблено систематизовану класифікаційну структуру. Результати показали, що команди, які постійно працюють із хмарними платформами для спільної роботи, на 71 % частіше ділилися робочими матеріалами в межах визначених термінів і на 72 % частіше залучали ключових зацікавлених осіб до структурованих оглядів, що сприяло зменшенню обсягів переробки на пізніх етапах. Докази з кейс-стаді Vanguard показали, що впровадження Figma призвело до збільшення швидкості доставки дизайну на 50 %. Глобальне дослідження Adobe 2024 року виявило, що 83 % творчих професіоналів використовували генеративний штучний інтелект у своїй роботі, при цьому майже дві третини повідомили про економію часу на рівні близько 20 % при виконанні завдань. Дослідження підтвердило, що повна реалізація технологій для спільної роботи може підвищити продуктивність професіоналів на 20-25 %. У додатках для електронної комерції взаємодія з 3D-моделями збільшувала ймовірність покупки на 27 %, тоді як взаємодія з доповненою реальністю підвищувала ймовірність покупки на 65 %. Figma утримувала лідируючі позиції на ринку дизайну інтерфейсів, маючи 82,3 % частки використання, більше ніж 13 мільйонів активних користувачів щомісяця та впровадження в 95 % компаній зі списку Fortune 500. У дослідженні було визначено три основні зразки впровадження: гібридні робочі процеси, що поєднували 2D- та 3D-інструменти, поступова інтеграція AR/VR для презентацій клієнтам і підходи «cloud-first» для спільної роботи. Розроблена структура дозволила дизайнерам вибирати оптимальні комбінації технологій залежно від конкретних вимог проєкту, очікувань клієнтів та наявних ресурсів, що сприяло успішній цифровій трансформації у практиці графічного дизайну. Практичне значення дослідження полягає в наданні рекомендацій для українських дизайнерських студій, спрямованих на підвищення міжнародної конкурентоспроможності та внесок у післявоєнне економічне відновлення через креативні індустрії

Ключові слова: цифрові інструменти; 3D-візуалізація; віртуальна реальність; хмарне прототипування; брендинг; інтерактивні медіа



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Form-generating potential of recycled materials in product design

Abstract. The relevance of the study was due to the need to rethink the role of secondary materials in 21st century design in the context of both environmental feasibility and the search for new approaches to form creation that promoted experimentation, individuality, and a departure from mass production standards. The aim of the work was a comprehensive study of the potential of recycled materials as a form-generating factor and identification of the principles that determine the form and image of an object in the practice of object and environmental design. The results of the study showed that recycled materials act as an active form-generating factor and influence the constructive logic, composition and figurative language of products. The work identified three form-generating approaches (material-deterministic, constructive-modular, associative-figurative) the synthesis of which formed a multidimensional functional, visual and semantic structure of a product design, contrasting unification with creative experiment. The involvement of recycled materials in design activities stimulated the rethinking of the material culture of design, forming a more conscious approach to the selection of design materials and the process of their further utilisation. Furniture, lighting and experimental objects by European and Ukrainian designers were studied, as well as student projects that demonstrated different ways of integrating recycled materials into design. Particular attention was paid to the interaction of the physical properties of the material with the form, spatial organisation and imagery of the product. It was analysed how such materials can become a carrier of history, texture and emotional richness of the object. The practical value of the work lies in the possibility of applying the proposed typology and methodology for analysing recycled materials in design, educational and scientific activities for the well-founded formation of concepts and implementation of objects in the field of ecological and object design

Keywords: shaping; environmentally responsible design; experiment; design meaning; material-driven design

INTRODUCTION

In the 21st century design, recycled materials were considered not only as an ecological alternative, but as a full-fledged resource for creating new figurative, plastic and semantic. Historically, its use was driven by economic crises, material shortages and avant-garde experiments. Recycled materials were becoming a means of forming a

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systematic experimental visual language that combined ethical, ecological and aesthetic values. Scientific research in the field of design had mainly focused on the environmental, technological and economic aspects of the use of secondary materials, in particular in the context of sustainable and circular design. Foreign authors emphasised the extension of the life cycle of products and a responsible attitude to materials. In particular, J. Chapman (2021) developed the concept of emotionally durable design, in which the material acted as a factor in forming a long-term connection between the object and the user. A design approach, where the material was considered as an active element of form-generating was presented in the work of O. Pedgley *et al.* (2021). The authors highlighted how materials themselves can influence the formation of creative design solutions, highlighting their physical properties, textures and traces of previous use as integral components of the design process. This study showed that innovative solutions in design were often the result of experiments with materials and the context they contain. In the Ellen MacArthur Foundation (2016) material reuse was treated as part of a design strategy. This approach emphasised understanding the properties, history, and potential of materials to inform design decisions and create meaningful, long-lasting solutions. By viewing secondary materials as active participants rather than simply substitutes, designers were encouraged to explore innovative forms, textures, and functions that respond to both ecological and cultural contexts. J.A. Mesa *et al.* (2022) examined the connection between product design, durability, and circularity opportunities. The authors emphasised the need to integrate material characteristics such as strength, modularity, and repairability into the design process, which will be an important aspect and meet the requirements of sustainable development. Researcher W.R. Stahel (2019) emphasised the importance of material durability and reusability, and argued that creating durable products reduced environmental impact and directed the economy on a more sustainable path. Researchers M.A. Idrisi & R.M. Singari (2025) investigated how biodegradable and recycled materials can be effectively used in modern product design, taking into account their physical properties and aesthetic potential. At the same time, despite such developments, the form-forming potential of recycled materials and its impact on the figurative structure of a design object remained insufficiently studied.

In the Ukrainian scientific discourse research had also mainly focused on the environmental feasibility of the design and production process. The article by V. Rakochyi & O. Iurchyshyn (2025) examined the use of recycled materials in the production of souvenir products. However, this process was analysed from the point of view of greening production in the context of sustainable development. K. Kyselova (2022) considered the concepts of ecological design as the basis for the formation of value and ideological guidelines for the activities of designers, manufacturers and consumers. Scientist's research interests were centred on the idea of a closed cycle of human-nature interaction, which involved the use of materials with low environmental impact and their minimisation. The researcher also focused on the gradual shift in consumer practices from a product ownership model to a usage model. Therefore, despite the presence of a significant number of works that highlighted the environmental, technological, and social aspects of the use of recycled materials, the issues of its shaping potential, the influence of the material on the figurative structure and artistic language of a design object remain insufficiently systematised and require in-depth theoretical understanding. The purpose of the study was to identify the form-generating potential of recycled raw materials in modern design practices and determine the patterns of its influence on the formation of the spatial and figurative structure of objects. The objectives of the work were: 1) development of a typology of secondary materials as a design resource; 2) formation of a methodology for analysing form-generating strategies; 3) identification of characteristic design techniques in object design. The scientific novelty of the study lain in the systematisation of form-generating design approaches in design practice, when working with recycled materials and substantiation of its role not only as an ecological alternative to traditional materials, but also as a determining factor in the visual language of the object.

MATERIALS AND METHODS

The research methodology was based on a comprehensive approach to the study of recycled materials as an active factor in form-making in design. At the theoretical level, historical and comparative methods were used to understand the development and features of the use of recycled materials in design. At the empirical level, visual observation was employed to examine existing product design examples, including works by renowned European designers Piet Hein Eek (Waste-stacked stool, Old-windows cabinet, Bucketseat-in-scrapwood-low, Tube chair), Gijs Bakker (Peep show wallpapers), Tejo Remy (Chest of drawers, Rag chair), Stuart Haygarth (Tide), Yuya Ushida (Sofa_XXXX). Also, it was analysed projects by Ukrainian designers Ivan Stefanyuk (Ammunition box table), Stas Kadochnikov (Night-light Predator), YOD Group (Lamps Downed Drone) made from spent ammunition, as well as design projects by students of Lviv Polytechnic. The analysis focused on their formal structure, compositional logic, material properties and the ways in which previous use or contextual associations influenced the formation of form. This made it possible to systematise characteristic approaches to working with recycled materials, identify recurring material-driven form-generation strategies, and examine the interplay between material properties, construction, and visual expression. Morphological and compositional analysis were used to identify the features of shaping, material organisation and visual and figurative expressiveness of objects created using recycled materials. Morphological analysis involved an assessment of the physical and

structural properties of recycled materials and their influence on the organisation of the design examples. This helped to reveal the connection between the physical characteristics of materials and the structural and spatial solutions of the product design examples. Compositional analysis allowed to identify the influence of the material on the artistic expressiveness, harmony, and integrity of the visual image of the design objects. Semiotic analysis was used in the work to reveal the semantic and symbolic potential of recycled materials in form-generating, which allowed to identify the figurative, cultural and ecological meanings embedded in the material, as well as their impact on user perception. The use of these methods in combination allowed to assess the role of recycled materials in creating form and image and develop recommendations for their effective use in modern design practices.

RESULTS AND DISCUSSION

In Ukrainian and international design practice of the 21st century, recycled materials such as plastic, textile remnants, recycled wood and metal elements, as well as discarded household items, are increasingly used as a resource for experiments with form and visual expressiveness in product design. The use of these resources enables designers to integrate environmental sustainability with artistic expressiveness in their practice, fostering greater ecological awareness among consumers. Recycled materials contribute to the emergence of new visual paradigms in design, where the emphasis shifts from the purely functional role of materials to their visual potential and capacity to convey semantic and emotional meanings. In this context, recycled materials function not only as an ecological alternative to conventional resources but also as a key factor of creative transformation, opening new possibilities for the development of design solutions, moving away from standardised or typical design methods and forming of a diverse visual identity.

In Ukrainian design, in the context of wartime destruction, which exacerbates environmental and economic challenges, the use of secondary materials is becoming particularly relevant. The simplest example is the production of camouflage nets from textile remnants, which solves functional and social needs, and also stimulates a complete rethinking of the properties of the material. The material basis for innovative design is the so-called "fragments of war" – fragments of weapons, cartridges, tubes, ammunition boxes, etc. (Rakochyi & Iurchyshyn, 2025). The War Artists Union (2023) exhibition project, which opened in Kyiv in October 2023, showcases design objects and works of art from fragments of military equipment and equipment collected by volunteers. Among them are furniture by Ivan Stetsyuk, lamps by Stas Kadochnikov, Roman Velihursky, Serhiy Demchenko, and other designers, who demonstrate the transformation of these fragments into functional objects – memory carriers that have emotional and symbolic meaning. Thus, it was worth to note that even the remnants and materials of military conflict can be reinterpreted formally and constructively and transformed into artifacts that have a new function and artistic meaning and preserve memory.

In the development of industrial design in different periods, especially during economic crises, resource constraints encouraged designers to creatively rethink materials and became a catalyst for new design solutions. In the 19th century in Great Britain, everyday objects from textiles to furniture not only served daily needs but were also often reinterpreted and adapted to new functions. For example, furniture and metalwork companies offered their repair and "recycling", stimulating a culture of reuse, and home textiles acted as resources that were modified for new needs (Wynne & Yates, 2023). In the 20th century, the "shabby chic" design trend emerged, popularising the use of worn, restored or artificially aged objects, but the roots of this aesthetic stretch back to the times when old household items were given a new life due to economic conditions. It was a practical approach to saving, which gradually acquired aesthetic significance. At the turn of the 19th and 20th centuries, avant-garde artistic movements, including Dadaism and Marcel Duchamp's Ready-Made, demonstrated conceptual approaches to the reuse of materials, transforming everyday objects into works of art. This changed the perception of a household or industrial object from being seen as a mere physical artifact to being understood as a work of art created through the reinterpretation and transformation of an everyday object (Pettersson, 2019).

In the 20th century, economic and social crises, particularly those associated with World War II and post-war restrictions, significantly affected design practice and the availability of materials. In the United Kingdom, due to the shortage of wood and metal during and after the war, the government initiated a programme of standardised production of furniture and household items from available materials in order to maximise the efficient use of available resources (Reimer & Pinch, 2013). Although this programme, like other post-war programmes was focused on standardisation and saving of primary materials, rather than on the direct use of recycled materials, they laid the foundation for further understanding of the use of materials as a design strategy. In the United States, during the Great Depression and wartime raw material shortages, rural housewives transformed cotton feed sacks into clothing and household items, demonstrating the emergence of a new domestic design (Adrosko, 1992). Despite such purely utilitarian practices, at the academic level, in particular at the Bauhaus school, ideas focused on the study of materials and their formative, expressive and imaginative potential also developed (Whitford, 1984).

In the 1960s and 1970s, growing environmental awareness and and criticism of mass production contributed to the emergence of artistic experiments that used waste as a key material for creativity. Entire artistic movements were formed that appealed to working with waste. The junk art movement embraced the use of household garbage,

industrial residues, and randomly found objects as an aesthetic form-generating resource. This practice demonstrated a critique of consumerism and declared a rethinking of values in art in general. Representatives of Neo-Dada, in particular artist Robert Mallary, created sculptures from found materials and urban garbage. Jean Tinguely used found mechanical fragments in his work. For example, in the work "Homage to New York", the reinterpreted and recycled mechanical fragments formed kinetic assemblages, losing their original purpose and acquiring a new artistic meaning (Singh, 2023). These examples demonstrate that secondary materials not only provide functional and economic feasibility, but also acquire artistic characteristics, which once again proves the relevance of studying their form-generating potential.

The aforementioned artistic and design practices have become the basis for modern concepts of circular and material-oriented design, where recycling and upcycling are considered as a strategy for expanding figurative language, a factor in innovation, experimental solutions, and the formation of new typologies of objects (Pedgley *et al.*, 2021). Based on the analysis of historical practices and modern concepts of circular and material-oriented design, it is advisable to form a methodology for studying recycled materials as a form- generating design resource. Thus, for the analysis of design objects, such key features of the material as the type, origin of the material and the degree of processing, functional role in the project, form-forming potential and semantic load can be distinguished (Table 1). This approach will allow classifying the used secondary materials and assessing their impact on the figurative structure of the object. For example, metal waste and polymer fragments can perform a constructive role, textile residues can perform a decorative function, and paper packaging can be recycled and used as a plastic material.

Table 1. Typology of recycled materials as a design resource in 21st century design

Category	Subcategories	Explanation/Function
Material type	Metal, wood, textile, polymer, paper, composite	Defines physical properties, structural strength, and form-making potential
Origin and processing level	Industrial waste, household remnants, packaging, structural elements	Indicates the material's origin and the need for additional processing or adaptation
Functional role in the project	Primary structural component, decorative element, carrier of idea or semantic accent	Determines the role of the material in the project and its impact on perception
Form-making potential	Geometry, compositional structure, spatial arrangement	Assesses how the material influences the form, spatial organisation, and visual coherence of the object
Semantic and emotional meaning	Cultural codes, historical allusions, ecological or social	Shows the material's ability to convey additional meaning and evoke emotions

Source: developed by the authors

The proposed typology creates a kind of analytical framework for comparing examples and identifying characteristic form- generating techniques in modern object design. Within the framework of this study, the analytical interest is focused precisely on the form- generating potential of recycled materials as a key task of the study. Instead, semantic, emotional and functional aspects are considered as such, which complement and clarify the analysis of formal solutions, but are not an independent subject of detailed consideration within the framework. The form-generating potential of recycled materials in design practices is determined primarily by their initial physical and mechanical characteristics (strength, plasticity, texture, density), the degree of previous transformation (from fully preserved to recycled, defragmented) and traces of previous use (wear, deformation). That is, the existing geometry, structure, scale and surface properties can limit or, conversely, stimulate design solutions. Under such conditions, the role of the designer shifts from constructing a form from scratch to interpreting the existing material situation and rethinking it in a new functional context. Such an approach is consistent with the concept of material-driven design, within which the material itself determines the direction of form-generating solutions (Karana *et al.*, 2015). In such projects, the form of the product is often the result of a compromise between preserving the integrity of an existing material fragment and the need to integrate it into a new compositional system. This leads to the emergence of modular and assemblage structures, where form is made by combining ready-made elements, rather than their complete processing. Such approaches are characteristic of DIY practices (Rognoli *et al.*, 2018).

An important aspect of form-generating in projects using secondary materials is the expressiveness of the material texture and traces of previous use on the objects of recycling. Scratches, deformations, surface irregularities, colour inhomogeneities or wear of the material are often not eliminated, but are intentionally preserved and integrated into the visual language of the object. In this way, form generation goes beyond purely constructive tasks and acquires a figurative and communicative function, where the material acts as a carrier of experience and history. In this sense, recycled materials shape not only the physical form of the object, but also its visual identity. Analysis of contemporary design projects allowed to identify several typical form-generating strategies based on the use of recycled materials. It can combine them into the following groups: 1) material-driven form generation. The form of a

new object is directly subordinated to the existing physical, mechanical and visual characteristics of the secondary material; 2) structural-modular form generation. The form of a new object is determined by the combinatorics of individual elements while preserving their formal properties in a new compositional structure. Form generation is determined by the principle of repetition of elements and the principle of assembly; 3) associative-figurative form generation. The form of a new object is built on the basis of semantic and visual associations related to the previous function or cultural context of the recycled material.

The identified formative approaches demonstrate that design using recycled materials goes beyond random or purely utilitarian solutions and emerges as a conscious system of design thinking. Within this system, material limitations are not only overcome, but also reinterpreted as a productive resource that stimulates the emergence of new formal languages, figurative interpretations, and experimental design strategies. Material-driven form generation is based on the principle of direct dependence of the design form on the existing physical, mechanical, geometric and structural characteristics of the recycled material. In such projects, the designer does not impose a preformed image on the material, but works with the already existing form of the reused object, its scale, thickness, curvature, traces of wear or deformation. The shape of the object arises as a result of adaptation to the given material parameters that limit, but at the same time direct the design process. This strategy is typical for working with large or difficult-to-process elements – wooden beams, construction waste, metal profiles, body parts, industrial containers. In such projects, preserving the integrity of the material is economically and environmentally expedient. In this case, shaping takes on the character of an interpretation of the material, rather than its transformation, and the material itself acts as an active "co-author" of the design solution. The practices of Dutch designers, in whose work secondary material acts as the initial condition for form generation, are indicative of a material-determined strategy. Thus, in the works of Piet Hein Eek, the form of furniture is directly determined by the physical parameters of the recycled materials used – remnants of building structures, dismantled panels and windows, industrial fragments (Fig. 1).

a b

Figure 1. Material-driven form generation created by Piet Hein Eek
Note: a – waste-stacked stool, b – old-windows cabinet
Source: Kooku gallery (n.d.)

The designer fundamentally preserves the dimensions, thickness, texture and traces of the previous use of the material, avoiding its complete processing. As a result, the shaping of form occurs by arranging already existing elements, and the visual image of the object directly reflects the origin of the material and the process of its assembly. In the designer's works, furniture and interior items demonstrate how the physical and structural properties of secondary materials (for example, dismantled windows) can directly determine the form of the object (Kooku gallery, n.d.). A similar approach can be seen in the project of the designer Tejo Remy (Droog, n.d.) "Chest of Drawers" (1991), where the form of the object is determined by a set of used drawers of different origins and sizes (Fig. 2, a). In another famous object, "Rag Chair" (1991), the shape of the object is not formed in advance, but directly determined by the physical characteristics of the textile fragments: used fabrics, collected in one material block, determine the volume, softness, rhythm and proportions of the seat. The designer deliberately chose not a unified textile, but preserves the heterogeneity of the rags, allowing their different thickness, texture and size to form the overall composition. In this example, the secondary raw material (rags) does not adapt to a given form, but becomes a determining factor in its emergence. In fact, this chair demonstrates not so much its physical form as an idea – any junk can become the carrier of a new aesthetic after the designer reveals the formal and figurative possibilities hidden in it. The "Rag Chair" is a classic example of how material properties (fabric composition, softness, tactility, bulk) are organically integrated into the final design form, while maintaining their own presence (Fig. 2, b).

Figure 2. Material-driven form generation created by Tejo Remy
Note: a – chest of drawers, b – rag chair
Source: Droog (n.d.)

Structural-modular form generation is based on the principles of repeatability and combinatorics, which allows integrating secondary materials or recycled objects into modular spatial or structures. The form of an object is created by assembling individual elements of the same type or compatible into a single system, where the key role is played by constructive connections, rhythm and logic of assembly. Within the framework of this strategy, recycled objects – old parquet, packaging elements, pallets, household items, standard industrial parts acquire a new functional and compositional meaning thanks to a modular approach to their use. Form generation here is determined not so much by the individual properties of a separate object of recycling, but by the rules of their combination, which opens up opportunities for transformation, adaptation and reuse of objects in different contexts.

Demonstrative examples of structural-modular form generation are the works of the Dutch designer Piet Hein Eek, in which secondary materials are integrated into clearly structured, repetitive systems. In a series of benches and tables made from used metal pipes or fragments of wooden parquet, the form of the objects is determined by the principle of modular assembly of standard elements into stable structural configurations. Individual fragments of the material retain their original geometry and traces of previous use, but thanks to rhythmic repetition and a unified logic of connections, they form a coherent composition. In this case, the secondary material becomes part of a system where the form generation is subject not to the uniqueness of each element, but to the rules of their combination (Fig. 3, a, b). A similar principle can be traced in the works of the British designer Stuart Haygarth, in particular in lamps created from serial household items – plastic spoons, glasses, elements of plastic packaging or other standardised components of mass production. The formation of such objects is based on the multiple repetition of the same type of elements and their combination into spherical or cascading structures, where the rhythm, density of combination and method of attachment are crucial for the final form. Recycled materials lose their original function, but acquire a new spatial organisation and visual quality due to modular formation (Fig. 3, c). Thus, within the framework of the structural-modular strategy, recycled materials and objects of processing are considered not as separate unique fragments, but as elements of a system capable of scaling, transformation and re-interpretation into new design forms.

Figure 3. Structural-modular form generation created
Note: a – Piet Hein Eek, Bucketseat-in-scrapwood-low, b – Piet Hein Eek, Tube chair, c – Stuart Haygarth, Tide
Source: Kooku gallery (n.d.), Design Boom (n.d.b), Stuart Haygarth (n.d.)

Associative-figurative form generation focuses on the semantic potential of objects of processing and recycled materials and appeals to their ability to act as carriers of social, cultural, humanitarian, and environmental

meanings. In suc h projects, the material most often retains recognisable features of its previous functional context, but receives a new meaning and visual reading. The form is subject not only to constructive logic, but also to a figurative narrative. It can emphasise the ideas of environmental responsibility, criticise consumerism and overproduction, form a memory of the previous life of things or social processes associated with their origin. Thus, form- generating takes on the character of a visual message, and the material becomes a key semantic sign. The "Sofa_XXXX" projected by designer Yui Ushida represents the shape of a sofa, but the idea is subordinated to the ecological theme. The designer used chopsticks, which are thrown away by the millions every day, turning them into a repetitive constructive element, but the main emphasis is on the figurative and semantic function of the material used. This is a critical image of consumerism and an attempt to rethink waste as a resource for creativity, where each element of the material retains traces of its previous life and at the same time becomes part of a new message. Such a form generating combines ecological reflection, artistic expression and functionality, and the project becomes a carrier of new meaning, forcing the user to think about their own attitude to material resources (Fig. 4, a). The wallpaper project by Dutch designer Gijs Bakker raises the issue of ecology and human memory. In this project, old wallpapers remain on the walls, and the designer suggests not to dismantle them, but to apply new ones on top of them with large holes through which the previous layer will be visible. This strategy allows to preserve traces of the material's previous life, its texture, colour, history of use, and, at the same time, forms a new composition and visual language. The holes become a kind of "windows of memory" through which the material's past becomes an active element of the new image. Thus, the final product, in addition to a new function and image in the environment, makes the user think about the life cycle of things and the value of more sustainable solutions in design. The project demonstrates that design can be functional, artistic, and conceptual at the same time, integrating memories of the past, thoughts about the present, memory, and ecology into a single visual structure (Fig. 4, b).

a

b

Figure 4. Associative-figurative form generation created by Yuya Ushida and Gijs Bakker
Note: a – Sofa_XXXX, b – Peep show wallpapers that allow to preserve the previous wall covering
Source: Design Boom (n.d.a), Gijs Bakker Design (n.d.)

During the war in Ukraine (2022-2026), secondary materials predictably become a valuable resource for rethinking and recycling. This is influenced not only by the economic situation but also by the growing amount of spent ammunition, packaging, etc. One of the most appropriate strategies for using these resources is material-deterministic shaping. It involves minimal intervention in the basic form, but thanks to a well-considered design and artistic solution, it helps to adapt it to new functions and give it new meaning. It is important that the original form of the material retains noticeable traces of its origin and the object is perceived not as an abstract thing, but as a carrier of human experience in wartime. Among such examples is the design of a table made of military ammunition boxes, the author of which is Ivan Stefanyuk. The original form of the ammunition boxes is completely preserved and determines the main functional and aesthetic component of the project (Fig. 5, a). Another project where the initial form of the material became the basis for the design solution is the night lamp by designer Stas Kadochnikov "Predator". A fragment of an anti-ship missile and a fragment of a tank shell casing are compositionally combined into a single form and transformed into a holistic plastic image, in which the aggressive mechanics of military artifacts are reinterpreted as an expressive artistic form. The integrated light module enhances the association with a living organism. As a result, the object combines the function of a lighting device with an expressive figurative metaphor, where the material retains its historical tension and memory. That is, the project also corresponds to associative-figurative shaping (Fig. 5, b). Ukrainian design studio YOD Group transformed empty shell casings used by anti-aircraft tanks to protect Kyiv from drones into a series of lamps "Downed Drone". In the project, the designers consider the most important factor to be the story of creation and a certain symbolism – which shows that light conquers darkness (Fig. 5, c).

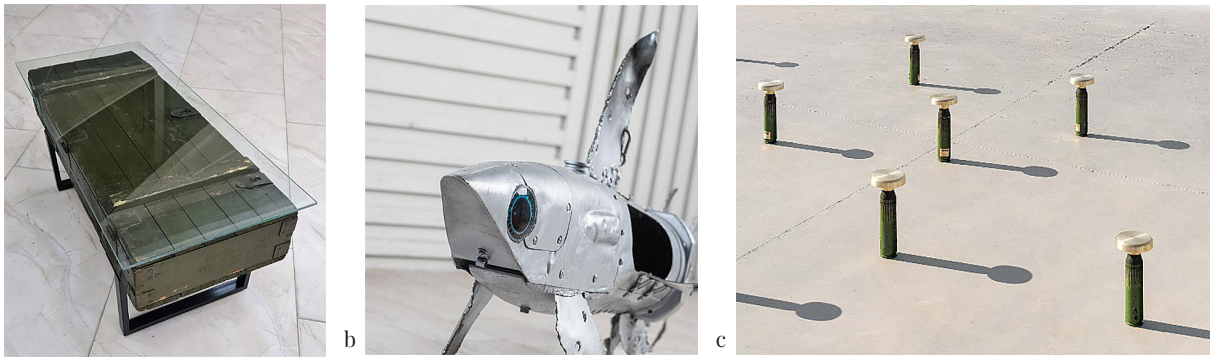

Figure 5. Projects of Ukrainian designers using waste from the military industry
Note: a – Ivan Stefanyuk. Ammunition box table, b – Stas Kadochnikov. Night-light Predator, c – YOD Group. Lamps Downed Drone
Source: A. Laycock (2023), War Artists Union (n.d.a), War Artists Union (n.d.b)

The analysed examples demonstrate that a material can simultaneously determine a new construction and form of an object, emphasise the rhythm and repetition of its elements, and at the same time carry a certain social or ecological message. In the design practices of the 21st century, the form-generating approaches defined above rarely exist in isolation. Material-driven, structural-modular and associative-figurative shaping are often synthesised in one object and create a multidimensional visual language. It is this interaction of different form-generating strategies that creates the opportunity for experimental conceptually deep projects, where the object acquires not just a function, but becomes a carrier of ideas, images, and new scenarios of perception. This blurring of boundaries is especially noticeable in student projects, when the search for a new form is combined with the study of the material itself as a source of ideas and meanings. In student works, the experiment often takes place on the border between conscious pre-design analysis and intuitive discovery. The material is studied, its constructive, form-generating, visual characteristics are tested, and its ability to evoke associations and form a certain figurative logic is also investigated. The "Vtor" organiser chairs by Vladyslav Rakochyi are based on the understanding of large-sized industrial packaging for medicines and remnants of textile materials.

The result is material-determined form formation, where the object grows directly from the logic of available materials (Fig. 6, a). Anna Skitska's project "Cinema Lamp" was created using material-deterministic and structural-modular methods of shaping, since it is the film and the rhythm that arises from its repeating fragments that determine the spatial structure and light plasticity of the object. But it is worth clarifying that this project also corresponds to associative-figurative form-generating, since film is a rarity that is almost not used in everyday life today, but it contains memories and family photo archives, so the object is perceived as a creative interpretation of the theme of memory (Fig. 6, b). The theme of memory is also revealed by Andriy Gromyk's project "VFD clock", where the main form- generating element is a vacuum-luminescent indicator. The idea of the clock is to form such a structure with a time mechanism that will be completely functional, but the design and form consciously appeal to the aesthetics of early electronics and household appliances of the late 20th century. In this project, the material and technological element become a means of understanding time not only as a physical quantity, but also as a cultural phenomenon. The object records the transience of technical solutions and at the same time gives them new life in the current design context of the 21st century (Fig. 6, c).

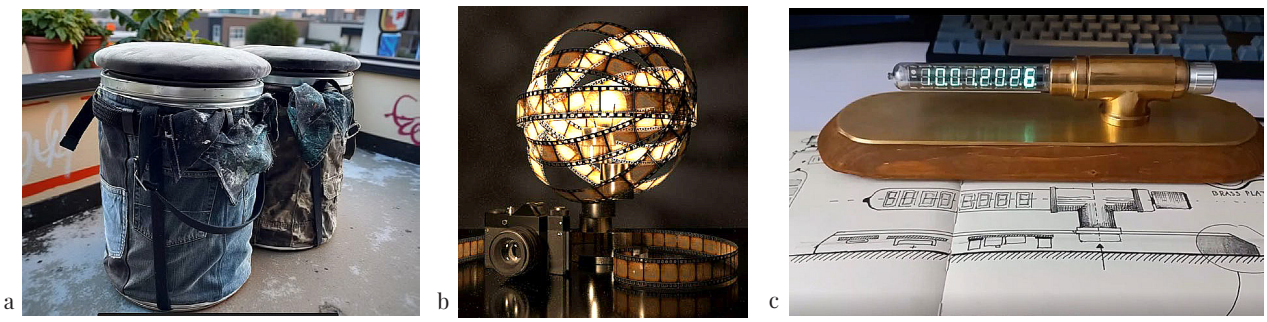

Figure 6. Examples of form-generating experiments with recycled material
Note: a – V. Rakochyi "Vtor" organiser chairs, b – A. Skitska "Cinema lamp", c – A. Gromyk "VFD clock"
Source: photo by the authors

The examples considered allowed to assert that working with secondary materials in design goes beyond the boundaries of a purely technical or ecological task. It appears as a research practice in which the material acts as a constructive basis, a shaping factor and a carrier of figurative and semantic meanings. Student projects are especially indicative in this sense, where the combination of an analytical approach and experiment allowed to reveal the potential of synthesising various form-generating strategies in real design. C. Bakker *et al.* (2019) linked the reuse of materials with the possibility of forming new types of constructive logic of the object, determined by the properties of secondary raw materials. In turn, J. Frajová & A. Opálková Šišková (2022), studying vortex plastic, showed that it can be not only an environmentally significant resource, but also the basis for creating new interior items and accessories. The physical properties and technological potential of this plastic can shape the design logic of final objects. Thus, the study illustrated how recycled polymers go beyond utilitarian use and become an active factor in creative and constructive solutions in the design of objects.

Researchers M.F. Ashby & K. Johnson (2014) considered the material as a carrier of visual, tactile and associative characteristics that directly affected the formation and perception of the object. In this context, the choice and subsequent transformation of the material appeared as a conscious design decision that can determine the figurative integrity of the designed object, in particular in cases of using recycled materials with a distinct material "memory". Researcher T. Fry (2009) emphasised the need to rethink material culture through the prism of the long-term consequences of design decisions, where the material was considered not just as a resource, but as an ethical and cultural factor of design. This approach emphasised that the reuse of materials for new figurative and semantic solutions in design, especially in conditions of limited resources and crisis socio-economic contexts, becomes not only a means of saving, but also a tool capable of forming additional symbolic and cultural value. The form-generating characteristics of recycled plastic have been considered in interdisciplinary studies at the interface of materials science and design (Veelaert *et al.*, 2017; Ragaert *et al.*, 2020). Upcycling in textile design had been analysed as an effective strategy for combining environmental responsibility and creative experimentation in study by Z. Liu (2025). In dissertation, S. Lee (2019) explored the use of furniture waste in design as a sustainable design strategy. The author showed that reusing materials not only reduced the environmental footprint, but also stimulated creative experimentation and new approaches to form. A number of studies raised the issue of durability of industrial products and product life cycles. T. Cooper (2016) argued that the choice of materials in product design must be responsible, and this, in turn, affected design strategies and consumer practices. In Ukrainian scientific discourse, the issue of using recycled materials in design was considered mainly in the context of implementing environmentally-oriented approaches and principles of sustainable development in design activities. The research of N. Lytvynenko *et al.* (2022) focused on upcycling practices in clothing design and the formation of new aesthetic approaches within eco-design. Despite the existence of such studies, the issue of the shaping potential of recycled materials, the ability of the material to influence the figurative structure and artistic language of a design object, remains insufficiently studied and systematised and requires further theoretical understanding.

CONCLUSIONS

The study showed that at the end of the 20th and the beginning of the 21st centuries, the use of recycled materials in design became systemic and ceased to be limited to utilitarian or environmental considerations. Recycled materials were increasingly considered as a full-fledged design resource that directly affects the formation of the structure, spatial organisation and conceptual image of the object. The physical properties of recycled materials, in particular, structural parameters, geometry, scale, texture, traces of previous use set the logic of design decisions and direct the process of form-generating into an experimental and emotionally and semantically rich stream. During the study, the material-driven, structural-modular and associative-figurative approaches to form generation using recycled materials were theoretically distinguished. The research analysed furniture, lamps, and experimental objects by European and Ukrainian designers, as well as student works that demonstrated different approaches to the use of secondary materials in form-generation. At the same time, it was found that in these real projects, the form-generating approaches formulated in the research most often function in conjunction, and their synthesis formed a multidimensional functional, visual, and semantic structure of the design object. In the future, form generation based on recycled materials appeared as a holistic system, where the properties of the material became the starting point for the formation of constructive and figurative solutions. This allowed to consider secondary raw materials as an important factor in the development of not only environmentally responsible and material-oriented design, but also one that resisted the unification of mass production and opened up space for experimental, authorial and collectible forms. Further research could focus on studying how the properties of recycled materials affect the perception and imagery of the designed object. An important issue is also the creation of practical models and methods for their use in design.

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CONFLICT OF INTEREST

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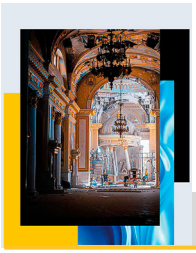
Формотворчий потенціал перероблених матеріалів у предметному дизайні

Анотація. Актуальність дослідження зумовлена необхідністю переосмислення ролі вторинних матеріалів у дизайні XXI століття в контексті як екологічної доцільності, так і пошуку нових підходів до формотворення, що сприяють експерименту, індивідуальності та відходу від стандартів масового виробництва. Метою роботи було комплексне дослідження потенціалу перероблених матеріалів як формотворчого чинника та визначення принципів, що зумовлюють форму й образ об'єкта у практиці предметного та середовищного дизайну. Результати дослідження показали, що вторинні матеріали виступають активним формотворчим фактором і впливають на конструктивну логіку, композицію та образну мову виробів. У роботі виокремлено три формотворчі підходи (матеріально-детермінований, конструктивно-модульний, асоціативно-образний), синтез яких формує багатовимірну функціональну, візуальну та семантичну структуру дизайнерського об'єкта, протиставляючи уніфікацію творчому експерименту. Залучення вторинних матеріалів у дизайнерську діяльність стимулювало переосмислення матеріальної культури дизайну, формуючи більш усвідомлений підхід до вибору матеріалів і процесу їх подальшого використання. У дослідженні проаналізовано меблі, освітлювальні та експериментальні об'єкти європейських і українських дизайнерів, а також студентські проєкти, що демонструють різні способи інтеграції вторинних матеріалів у дизайн. Особливу увагу приділено взаємодії фізичних властивостей матеріалу з формою, просторовою організацією та образністю виробу. Проаналізовано, яким чином такі матеріали можуть виступати носіями історії, текстури та емоційної насиченості об'єкта. Практична цінність роботи полягає у можливості застосування запропонованої типології та методології аналізу вторинних матеріалів у дизайнерській, освітній і науковій діяльності для обґрунтованого формування концепцій та реалізації об'єктів у сфері екологічного та предметного дизайну

Ключові слова: формотворення; екологічно відповідальний дизайн; експеримент; смислове наповнення дизайну; матеріально-орієнтований дизайн



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National identity in Ukrainian literature

Abstract. The relevance of this study is conditioned by the need for a scientific understanding of the evolution of national identity in the circumstances of war, globalisation and rethinking of value orientations in Ukrainian society. This research aimed to carry out a deepened theoretical comprehension of the concept of national identity and to distinguish the cultural characteristics of its formation in contemporary Ukraine. The influence of information globalisation and current social challenges, in particular the war, on the transformation of the national self-identification process was shown. It also examines academic approaches to interpreting the concept of national identity and determines its role in the processes of Ukrainian state-building, the consolidation of sovereignty, and the formation of a political nation. The importance of social and cultural determinants in the formation of a person's civic identity was emphasised. A key element of the research was the analysis of the literary works of Ukrainian literature, in which various models of interpreting national identity are represented. The analysis of the novel "The City" by Valerian Pidmohylnyi clarified the author's idea of the inner contradiction between the traditional national values of the individual and the realities of the urban environment. The analysis of journalistic and literary works by Mykola Khvylovyi clarified the problem of Ukraine's cultural choice, the overcoming of colonial complex, which was highlighted by the writer. It was found that the novel "The Hunters and the Hunted" by Ivan Bahrianyi embodies the idea of the indestructibility of the national spirit, the striving for freedom in the conditions of totalitarian pressure. In the poetry of Vasyl Stus, in the works of Lina Kostenko, national identity was manifested as a moral responsibility, spiritual resistance and loyalty to the cultural tradition. Thus, literary fiction has become an essential cultural mechanism for interpreting the historical experience and forming the national consciousness in the context of current social challenges. The practical significance of the research is in the possibility of using its results in the development of state humanitarian policy, improving educational standards, creating programs of civic education and information security, which are directed to strengthening national resistance and social consolidation

Keywords: civic identity; political nation; state-building; informational globalisation; national self identification

INTRODUCTION

The problem of Ukrainian identity at the beginning of the 21st century is actualised against the backdrop of socio-political changes, the European integration processes, and the intensification of globalisation processes. The issues of national self-identification are actively discussed in the scientific and public spheres. Yu. Polishchuk (2024) writes that Ukrainian identity should be a harmonious synthesis of cultural tradition and openness to the world, without closing itself off from the world and without losing national identity in the context of globalisation. The author also notes that in the conditions of the Russian-Ukrainian war, national and civic identity in Ukraine are undergoing changes, which are manifested in new practices of self-awareness, solidarity and consolidation of society. The challenges of war and hybrid threats that have arisen determine the new dimensions of identity, in particular, civic identity. A similar view is expressed by A. Vitov & H. Tymofieieva (2025). The scientists state that collective

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memory in Ukraine is not monolithic, but polyphonic and multi-dimensional, which lays the groundwork for post-modern identity, marked by a clash of historical interpretations and socio-cultural practices. Scientists point to the discursive nature of Ukrainian identity. A great contribution to the social comprehension of Ukrainian identity was made by a representative of the contemporary cultural field, O. Kirdan (2024), who emphasises that the formation of Ukrainian national and civic identity in students has become a complex, multifactorial process, which is influenced by educational, socio-cultural, and political practices, as well as the media and public discourse. In scientific literature, national identity is defined as an integrating socio-cultural construction that unites historical memory, language, culture, value system, traditions and an individual's consciousness of their belonging to a certain national community. National identity is formed in the process of socialisation and determines a person's worldview, civic stance, behavioural guidelines, and readiness for social and professional self-realisation. M. Kolinko & P. Fedorchenko (2025) interpret national identity in the context of cultural and historical narratives, stating that national identity is constructed in the interpretation of the past and the representation of historical events in the public sphere. According to the scientists, historical narratives perform an integrating function, because they structure the community's idea of its origin, common values and development prospects. It is also emphasised that in the context of war and transformational changes in society, the role of cultural memory as a consolidation mechanism increases, and the interpretation of history becomes an important tool for forming civic solidarity.

V. Zaichko (2024) has significantly contributed to the theory of national identity. In the conditions of globalisation, according to the researcher, Ukrainian national identity was subjected to double pressure, both from globalisation and from the war. This situation strengthened the importance of language, traditions, and cultural heritage as an integral part of national identity. The scientist associates the formation of national identity with the processes of industrialisation and expansion of mass education, with its functional purpose, to ensure social integration and training of the individual for life in the current socio-economic system. At the same time, vocational education as a social institution that combines the educational and production spheres plays an important role in the formation of youth identity through labour, professional culture, and social responsibility. Another point of view is presented by G. Yarotska (2024). The scientist notes that linguistic identity is organically linked to the national selfawareness of Ukraine, and bilingualism is not an obstacle, but a complex mechanism for the construction of individual and collective identity. The scientist emphasises the ethnocultural basis of the nation, the importance of historical heritage, myths, traditions, and symbols for the formation of a stable national identity. Contemporary national identity research in the cultural studies context highlights its multifaceted and dynamic character. Special attention is paid to the processes of social consolidation, which were aggravated by socio-political factors, first of all the war, and which led to the strengthening of patriotism and revision of national belonging. Thus, national identity is represented as the result of targeted educational and formative impact. The researchers stressed the importance of the educational environment, the content of the curriculum, and the combination of civic education and national-patriotic education in the formation of youth identity. Cultural and social institutions play a special role in the formation of national identity, since they combine traditions, symbolic practices, historical memory and current social influences. National identity is formed naturally through the integration of ethnic, civic and cultural components, which contribute to the formation of awareness of common values, historical heritage and cultural norms. These cultural processes lead to the formation of a conscious citizen who is able to critically perceive social events, appreciate cultural heritage, and actively participate in public life.

MATERIALS AND METHODS

The research is based on the principles of cultural relevance, interdisciplinarity and a systemic approach, which made it possible to carry out a comprehensive analysis of the role and place of Ukrainian literature in the process of constructing and representing national identity. The study was performed within the cultural studies paradigm, taking into account the historical, social, linguistic and symbolic aspects of Ukrainian national consciousness. This approach made it possible to trace the representation of different ethnic, political and cultural aspects of national identity in literary texts, as well as to identify the mechanisms of formation of the perception of national community. The research was carried out in three stages. The first stage consisted of the analysis of academic sources in the field of literary studies and cultural studies, which made it possible to determine the conceptual apparatus of national identity and its representation in literature. The second stage involved the selection and systematisation of literary texts, in which the problems of national identity, historical memory and civic values are raised. The analysis of prose works of the 20th-century writers is carried out: the novel "The City" by Valerian Pidmohylnyi, the pamphlet "Ukraine or Little Russia?" by Mykola Khvylovyi, the novel in verse "Marusia Churai" by Lina Kostenko, the novels "The Riders" and "Master of the Ship" by Yurii Yanovskyi, and the novel "The Hunters and the Hunted" by Ivan Bahrianyi. The poetry collections by V. Stus and Vasyl Symonenko are considered. In addition, the works of such writers as Ivan Franko, Lesia Ukrainka, Oleksandr Dovzhenko, Ivan Drach, Oles Honchar, and Hryhir Tiutiunnyk are briefly reviewed. Among the contemporary authors, the novel "The Ladder" by Yevheniia Kuznetsova is analysed, in which the inner life of the protagonists is shown in the context of national self-identification, and the cultural and historical

processes of contemporary Ukraine are reflected. The novel "There is Land behind Perekop" by Anastasiia Levkova is being studied, which focuses on historical heritage, continuity of generations, and formation of civic consciousness. The works of Yuliia Illiukha, Olena Stiazhkina, Viktoriia Amelina, Ilarion Pavliuk, and Artur Dron are also mentioned. These works are characterised by the integration of the personal and collective aspects of national identity and demonstrate the influence of cultural and historical factors on the self-awareness of literary characters. The third stage is directly related to the analysis and interpretation of the texts with the help of literary methods: textual analysis, hermeneutics, interpretative approach and elements of content analysis, which made it possible to identify the thematic and valuable markers of national identity. The use of the above approaches makes it possible to reveal the ways and mechanisms of reproduction in literary texts of cultural, historical and social factors that influence the formation of Ukrainian national consciousness, as well as the role of literary strategies in constructing a holistic image of national identity.

RESULTS AND DISCUSSION

The problem of Ukrainian national identity has become one of the key, system-forming problems in the national literary process. The 20th and early 21st-century Ukrainian literature is not only a factor of artistic creation, but also a special space for interpreting historical experience, cultural memory, and value orientations of the Ukrainian people. Identity is a complex, multi-dimensional socio-cultural phenomenon that is shaped at the crossroads of historical memory, language and cultural legacy, moral and ethical values, existential choice, and active civil position of the individual. Ukrainian national identity in literary works is not a static, completed phenomenon. It is a process that reflects the contradictions of the historical development, the experience of colonial dependence, the tragic events of the 20th century, the desire for self-assertion and cultural self-sufficiency. In this sense, literature fulfils not only aesthetic, but also worldview-forming, educational and consolidative functions, and contributes to the formation of collective ideas of the national past, the interpretation of the complex present and the creation of a desired future. This is in line with the idea of the nation as an imagined community, according to which cultural texts play a key role in the creation of national meanings, symbols and narratives.

The problem of identity was especially urgent in 20th-century Ukrainian literature, which developed in the context of political repression, censorship and ideological influences. The analysis of classical texts of the period provides grounds to argue that national identity in literary works is often represented through the interpretation of historical traumas, the experience of statelessness, the struggle for freedom and the preservation of cultural identity in the context of assimilation. These motives are traced in the works of Ukrainian modernist writers and representatives of the Executed Renaissance, where the problem of individual self-identification is inseparable from the crisis of national existence and the loss of a historical perspective. Thus, the image of the protagonist in the novel "The City" by V. Pidmohylnyi (1954) is a complex internal conflict between the traditional idea of national identity and the challenges of the contemporary urban world. Stepan Radchenko is a typical figure of a transitional epoch, whose identity is undergoing continuous transformation under the influence of social and cultural determinants. The pursuit of social well-being, adaptation to urban life, alienation from rural roots, and gradual revaluation of values are evidence of the contradictory processes of self-identification of Ukrainians in the context of deep socio-cultural transformations. In addition, the novel discusses the loss of spiritual guidelines, the destruction of moral principles, and the decline of national consciousness, which also gives the novel a pronounced didactic and educational character.

Similar ideological and artistic motifs can be observed in the prose of Mykola Khvylovyi, in particular in the publicist "Ukraine or Little Russia?", where national identity is perceived through the experience of the revolution, cultural choice and the desire for the spiritual independence of Ukraine (Berezynskyi, 1932). The writer constantly talks about the need to overcome a colonial complex, to choose a European vector of development for Ukrainian culture, and to get out of the imperial paradigm. His creativity represents identity as a field of internal confrontation between imposed ideological patterns and the desire for independent cultural self-determination. Yu. Polishchuk (2024) notes that the ideas of Mykola Khvylovyi constitute an important stage in the formation of contemporary Ukrainian identity and in the development of an intellectual discourse of national self-assertion. A special place in the formation of national identity in Ukrainian literature belongs to the creativity of Ivan Bahrianyi, and in particular to the novel "The Hunters and the Hunted". In this literary work, the character of the protagonist personifies the idea of the indestructibility of the national spirit, the desire for freedom, and the preservation of human dignity in the context of totalitarian violence. National identity is presented in tandem with an active civil stance, readiness for resistance, and responsibility for one's own choice. This contributes to the perception of national identity as an active life position, and not only as cultural heritage or historical memory.

Lina Kostenko's poetry plays a significant role in the interpretation of the problem of national identity, constantly affirming humanistic and nationally oriented values. In the novel in verse "Marusia Churai", national identity is revealed through the character of the artist as the keeper of historical memory, moral authority, and spiritual mouthpiece of the nation. The work emphasises the inseparable connection between individual destiny and the destiny of the people, and highlights the importance of language, song, and cultural tradition as factors of national original-

ity and spiritual continuity (Kostenko, 1979). No less important is the contribution of Vasyl Stus, whose work forms an understanding of national identity as an existential choice, a form of internal resistance. In his poetry, in particular in the poems "Lord, Pure Rage..." and "How Good It Is That I've No Fear of Dying...", identity is perceived as a private moral position, based on freedom, responsibility, and loyalty to national ideals in conditions of repression and persecution. This methodological approach helped to cultivate a sense of the value of dignity, freedom of thought and spiritual independence, values that have become especially relevant in the context of the challenges of current society (Stus, 2025). In the context of the Russian-Ukrainian war, information pressure and identity crises, literature as a factor of national consolidation and spiritual resistance has acquired special significance.

An important object of study of the national idea in Ukrainian literature is the recognition of the literary word as a mechanism of intergenerational transmission of values. The literary text is a special kind of cultural code, where representations of historical continuity, national symbols, collective myths and moral imperatives are encoded. In images of the past, in folklore motifs and historical figures, the writers create a sense of involvement in a single cultural space, which becomes a decisive factor in the formation of national identity. It is very typical that Ukrainian authors focus on the topic of historical memory as the basis of national self-determination ("Marusia Churai" by Lina Kostenko, "Master of the Ship" by Yurii Yanovskyi). In literature, historical memory is not so much a collection of facts as a value-based experience that determines current guidelines and models of behaviour. The artistic recreation of the past recreates the key events for the nation, creating a sense of historical continuity and responsibility for the future. National identity in the works of Ukrainian writers is also often associated with the problem of language as the primary sign of cultural identity. In the 20th-century literary texts, the Ukrainian language performed not only the function of a means of communication, but also the function of a sign of resistance to the assimilation policy, a repository of national memory and a factor of spiritual unity.

Contemporary Ukrainian prose and poetry are actively rethinking the Soviet past, the experience of postcolonial trauma, globalisation and the information environment. In 21st-century Ukrainian literature, national identity appears as an open, multilayered construct, which combines traditional cultural codes and new forms of self-identification (Yablunovskyi, 2023). The literature of independent Ukraine demonstrates different models of national identity, from heroic-patriotic to critical-reflection. This variety of artistic strategies is important; however, contemporary texts continue the literary tradition as a space for moral dialogue between author and reader. It is interesting to note the gender aspect of the nation in the prose of Ukrainian authors. Women more often become a symbol of preservation and rebirth of the national culture and identity of the people in the conditions of the historical storm. In the novel "The Ladder" by Ye. Kuznetsova (2023), the plot of which narrates the life of Ukrainians in the conditions of war, the main characters, among whom are women, are in a complex social and cultural situation, but at the same time retain the Ukrainian language and cultural signs of life and identity. The main female characters of the novel become symbols of the mental and cultural endurance of Ukrainians in the context of war. In the process of their communication with the language, cultural codes and experiences, the author shows how language and everyday practices become signs of national identity in everyday practices. The main female characters of the novel Endling by M. Reva (2025), Yeva, Nastia and Sol, face the war, stereotypes and international image of Ukraine in the satirical and metafictional context. For them, language and culture become a tool for a critical revision of Ukrainian identity, including gender, global and national aspects.

The consciousness of language as a sign of national identity is observed in both classical and contemporary authors, which is why literature can be considered as an effective means of linguistic and cultural education. For example, in the novel "The Ladder" by Ye. Kuznetsova (2023), the language is not only a tool for communication but a sign of cultural memory: the characters of the novel constantly come back to the Ukrainian language, to the description of their homeland and to communication with other Ukrainians, which strengthens their national identity regardless of their territorial distance from Ukraine. This once again proves that the Ukrainian language remains one of the main signs of cultural otherness even in everyday practices. The same Yu. Iliukha (2024) in My Women uses the Ukrainian language to form a multivocal subjectivity of a contemporary woman, which demonstrates how the linguistic practice forms the woman's identity in the context of war, loss, changing social roles and a sense of national belonging. The Ukrainian language becomes here a tool for understanding the common destiny and cultural roots that help a person to keep their identity in the socio-cultural crisis. O. Stiazhkina (2021) in her work Cecil the Lion Had to Die also raised the question of language interpretation: though the novel does not directly discuss the language issue, it widely discusses cultural memory, responsibility for the history and construction of national identity through the understanding of the past and the present, which is important for understanding the general cultural context of linguistic identities in the contemporary Ukrainian literature. The role of the linguistic factor in national identity in the context of war is also discussed by authors published in foreign periodicals and literary reviews. Thus, (2025) M. Reva at the level of artistic model revealed the issues of war, trauma, and ethnocultural identity. Although the aforementioned books were not written in Ukrainian or published without a Ukrainian translation, they are also significant in the context of the interpretation of the category of national identity in the contemporary world

literary process in current Ukrainian realities. Table 1 presents a list of some examples of Ukrainian literature significant for the formation of national identity, with a short characteristic of each of them.

Table 1. Examples of Ukrainian literary works that are significant for the formation of national identity

No.	Title and author	Year	Main features
1	"Moses" by Ivan Franko	1905	The poem has a pronounced nation-building potential and is interpreted as a philosophical treatise on the path of the Ukrainian people towards freedom and state independence. The image of the prophet Moses in the poem symbolises the idea of a spiritual leader of the nation, while the motifs of doubt, betrayal and faith are significant in the context of the problem of national self-identification. The analysis of the poem actualises the understanding of the responsibility of every generation for the fate of the nation
2	"The Forest Song" by Lesia Ukrainka	1911	In the féerie, national identity is represented as a symbolically connected unity of man, nature, language and folk culture. The image of Mavka is an embodiment of spiritual freedom, sincerity and harmony with national traditions. The juxtaposition of nature to utilitarian civilisation contributes to the valorisation of cultural heritage as the basis of national identity
3	"The Riders" by Yurii Yanovskyi (novella "Double Circle")	1935	The problem of national identity in the novel "The Riders" is represented in the context of the tragedy of the civil war and the destruction of family and national ties. The plot of the novella "Double Circle" reveals an ideological split which resulted in the loss of spiritual unity of Ukrainians. The work forms an understanding of national identity as a value which is based on the ideas of unity, historical memory and responsibility for the destiny of the nation
4	"Ukraine in Flames" by Oleksandr Dovzhenko	1943	The cinematic narrative presents the problem of national identity in the context of the tragedy of war, loss and at the same time preservation of the spiritual forces of the nation. The author stresses the importance of historical memory, family values and moral steadiness of Ukrainians in a critical situation, which contribute to the interpretation of national identity as a deeply humanistic category
5	"The Hunters and the Hunted" by Ivan Bahrianyi	1944	The image of Hryhory Mnohohrishny, who in the inhuman conditions of Soviet totalitarianism preserved national dignity, language and cultural memory, is a representation of the problem of national identity. The Sirko family, which symbolises the continuity of the Ukrainian tradition and the idea of inner freedom, is also an essential component of civic and national identity
6	Poetry by Ivan Drach	1964	The image of Ukraine is viewed through the prism of the world outlooks of the present day, in which the national is connected with the modern. The metaphors of language, land, and historical memory form the ability to comprehend the national in the context of contemporary culture
7	Poetry by Vasyl Symonenko	1965	In the poetry of Vasyl Symonenko, the assertion of national identity is realised through the ideas of dignity, freedom, and love for the Motherland. In the poems "Do You Know You Are a Person?" and "I Peer Intently In Your Eyes" the feeling of personal responsibility for the fate of the nation is actualised, and dignity is represented as the basis of national self-consciousness
8	"The Cathedral" by Oles Honchar	1968	In the novel, national identity is represented as the spiritual heritage of the nation, which is incarnated in the image of the cathedral as a sign of historical memory, culture, and moral responsibility of generations. The opposition of spiritual and material values contributes to the comprehension of cultural heritage as a component of national identity
9	"Three Cuckoos with a Bow", "Klymko" by Hryhir Tiutiunnyk	1976	In these novellas, national identity is incarnated in the image of the "common man", in whom the traditional moral values of the Ukrainian people are embodied. The motifs of compassion, humanity, and memory of the war contribute to the humanistic understanding of national identity as the unity of moral principles and historical experience
10	Poetry by Vasyl Stus	1994	In the poetry of Stus, national identity is represented as inner freedom, moral steadiness, and responsibility before one's people. Belonging to Ukraine is emphasised as a spiritual duty, which contributes to the deep understanding of the relation between personal dignity and national self-consciousness

Source: I. Franko (1905), Yu. Yanovskyi (1936), I. Bahrianyi (1946), O. Honchar *et al.* (1966), O. Honchar (1968), L. Ukrainka (1976), H. Tiutiunnyk (2006), I. Drach (2016), V. Symonenko (2017), V. Stus (2025)

Among the contemporary Ukrainian writers of the period of 2021–2026, whose creative works are devoted to the problems of Ukrainian identity, culture, war, memory, and language choice, is V. Amelina (2025) in the book "Looking at Women, Looking at War", in which the author shows the experience of women in the war in Ukraine. In the book, through the mouths of concrete women who live and experience the war, the gender and cultural aspect of national identity is revealed. I. Pavliuk (2020) in the book "I See You Are Interested in Darkness", in which the author raises the questions of solitude, morality, inner world, perception of the surrounding reality, which is the experience of cultural and identity processes in the current society. A. Dron (2025) in the collection of poems "Hemingway Knows Nothing", in which the author analyses the experience of Ukrainian soldiers (wounding, death, spiritual searching). In the poetical prose, the author creates the literature of war and identity, in which the inner transformations of both the heroes and the society are shown. A. Levkova (2023) in the novel "There is Land behind Perekop", in which the author tells about the life of a heroine in the Crimea and her complicated choice between cultural and linguistic situation, family traditions and her friendship with the Crimean Tatar girlfriend,

which forms the literary map of cultural identity. Consequently, the Ukrainian national identity is considered as a socio-cultural phenomenon, the determinants of which are, first of all, the historical memory, cultural tradition, linguistic and literary codes. This is evidenced by the research of Zh. Denysiyuk (2025), who noted the importance of cultural policy in the consolidation of identity, and N. Levchenko (2025), who revealed the potential of the Shevchenko heritage during the war as the basis of national identity. The analysis of national identity in the aspect of historical and literary narratives was supported by the scientific research of Ya. Polishchuk (2023) revealed how, at the turn of the 19th–20th centuries, European and national currents intertwined, which became the historical background for the contemporary literary model of identity. T. Bevz (2020) proved that social problems, in particular, security and humanitarian crises, strengthen the consciousness of identity not only as a cultural but also a socio-political phenomenon. O. Trukhan (2024) extended the influence of literature on identity by means of the diaspora and educational practices, which showed that literature of Ukrainian identity is beyond the territorial borders. S. Namestiuk *et al.* (2024) specified the role of myth and historical narratives as components of cultural identity in Ukraine, which is important for the literary analysis of contemporary works. The problem of formation of national identity in Ukrainian literature is a reflection of historical, cultural and social processes that have influenced the development of the Ukrainian people. Literary works of different epochs and styles, besides their artistic value, cultivated national consciousness, spiritual unity and cultural heritage. The problem of Ukrainian national identity has already become one of the key issues of the national literary and cultural-historical discourses. O. Semenova & M. Herasko (2020) pointed out that social problems, in particular, security and humanitarian crises, strengthen the consciousness of identity not only as a cultural but also a sociopolitical phenomenon. The scientific research of V. Kroshka (2024) on the transformation of identity in the context of globalisation provided an up-to-date empirical dimension that completed the literary sources. O. Mishalova (2020) specified the role of myth and historical narratives as components of cultural identity in Ukraine, which is important for the literary analysis of contemporary works. A. Homon & I. Biletska (2024) pointed out that in the conditions of the Russian-Ukrainian war the language functioned not only as a means of communication but also as a strategic marker that distinguished Ukraine from the aggressor state and a factor of transformation of national identity, which is proved by an increase of the use of the Ukrainian language, in particular, in the territories affected by the war. The use of interdisciplinary and systemic methods ensured a comprehensive approach, allowing an assessment of both historical context and contemporary challenges, thereby outlining trends in the development of Ukrainian national consciousness and cultural identity.

CONCLUSIONS

The research proved that Ukrainian literature has become one of the main phenomena in the formation and conceptualisation of Ukrainian national identity. The literary works of different periods of time presented national identity as a multifaceted phenomenon, which united the historical past, linguistic and cultural traditions, spiritual and moral values, and civic position. The investigation proved that at the beginning of the 21st century, Ukrainian national identity was a complex, multifaceted socio-cultural phenomenon, which was shaped at the crossroads of historical past, linguistic and cultural traditions, moral and ethical norms, and civic position. Literature was the main tool for the construction and representation of identity. The analysis of 20th-century literary works, particularly "The City" by Valerian Pidmohylnyi and "Ukraine or Little Russia?" by Mykola Khvylovyi, showed that the national identity was represented through an internal conflict of the heroes between the preservation of traditional values and the influence of a new socio-cultural medium. In the novel "The Hunters and the Hunted" by Ivan Bahrianyi and the poetry of Vasyl Stus, identity was connected with an active civic position, with resistance to violence, and affirmation of spiritual values. The poetry of Lina Kostenko and Ivan Drach underlined the importance of historical past, language and culture for the formation of individual and national consciousness. The works by Ivan Bahrianyi, Oles Honchar, Lina Kostenko, and Vasyl Stus represented different models of national identity from individual, existential and moral to civic, historical, and patriotic.

The literature of the 21st century (2021–2026) by Viktoriia Amelina, Yuliia Iliukha, Mariia Reva and Olena Stiazhkina continued the tradition of literature as the arena of moral and cultural dialogue, in which the questions of gender, language, and war were raised in the context of identity. The literary works of the mentioned authors presented identity as a process, which embraced cultural, linguistic and civic self-consciousness and contributed to social consolidation and formation of civic responsibility. Thus, the national identity was not presented as a fixed category, but was shaped under the influence of historical traumas, globalisation challenges, and educational practices. The literature appeared to be an effective instrument of transmission of cultural values, consolidation of the nation and worldview formation of the young generation, especially in the context of current socio-political changes and the Russian-Ukrainian war. The perspectives of further research involve the analysis of other examples of contemporary Ukrainian literature for the profound investigation of national identity and the spiritual steadiness of society.

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Національна ідентичність в українській літературі

Анотація. Актуальність дослідження зумовлена необхідністю наукового осмислення процесів трансформації національної ідентичності в умовах воєнних викликів, глобалізаційних змін та переосмислення ціннісних орієнтирів українського суспільства. Метою статті став поглиблений аналіз теоретичних підходів до визначення національної ідентичності та виявлення культурних особливостей її формування в сучасній Україні. У дослідженні було окреслено вплив інформаційної глобалізації та сучасних суспільних викликів, зокрема війни, на трансформацію процесів національної самоідентифікації. Також, у статті було здійснено аналіз наукових підходів до трактування поняття національної ідентичності та визначено її роль у процесах державотворення України, утвердження суверенітету й формування політичної нації. Підкреслено значення суспільних і культурних чинників у процесі становлення громадянської ідентичності особистості. Важливою частиною дослідження став аналіз художніх творів української літератури, у яких репрезентовано різні моделі осмислення національної ідентичності. У результаті аналізу роману Валер'яна Підмогильного «Місто» було проаналізовано розкриття автором проблеми внутрішнього конфлікту особистості між традиційними національними цінностями та викликами модерного урбаністичного середовища. Під час аналізу публіцистичної та художньої творчості Миколи Хвильового було досліджено порушене письменником питання культурного вибору України та подолання колоніальної свідомості. Було визначено, що роман Івана Багряного «Тигролови» репрезентував ідею незламності національного духу й прагнення до свободи навіть в умовах тоталітарного тиску. У поезії Василя Стуса та творчості Ліни Костенко національна ідентичність постала як моральна відповідальність, духовна стійкість і вірність культурній традиції. Таким чином, художня література постала важливим культурним механізмом осмислення історичного досвіду та формування національної свідомості в умовах сучасних суспільних викликів. Практична цінність дослідження полягає у можливості застосування його результатів у формуванні державної гуманітарної політики, удосконаленні освітніх стандартів, розробленні програм громадянського виховання та інформаційної безпеки, спрямованих на зміцнення національної стійкості та єдності суспільства

Ключові слова: громадянська ідентичність; політична нація; державотворення; інформаційна глобалізація; національна самоідентифікація

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